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GRESTON CLARKE.

H.S. Loury

CHATS WITH PLAYERS.

JOHN MASON.

"Give a dog a bad name and hang him" is an aphorism peculiarly applicable to the life of the theatre. As a rule, actors are not more ill-natured than the rest of humanity. They are prone, however, to judge each other more harshly, to exaggerate each other's virtues and failings, and when one of the calling once becomes classed among the black sheep there is small sympathy and little support for him in any efforts he may make to regain his former position of influence and authority. Those uncharitable individuals known in stage parlance as "knockers" are always ready to hamper instead of help the unfortunate, whose pathway to reform is long and tedious.

John Mason offers a case in point. He has gained an enviable position on the stage by years of good and conscientious work. He has distinct talent. His gifts and acquirements are of the first order. His stage personality is strikingly attractive. No one can dispute his claim to rank with the best of our leading men. Yet when Mr. Mason returned to this city a couple of months ago the theatrical atmosphere was charged with hostile rumor. His starring tour had terminated disastrously, and the fact that Mr. Mason arrived home in bad physical shape gave color to a report that he was a veritable physical wreck.

Mr. Mason's recent appearance in vaudeville at Proctor's was sufficient refutation of this report. His eye was as clear and bright as of old, and he acted with his old-time charm and magnetism. Far from being a wreck, he is in exceptionally good mental and physical form. He has been taking hypnotic treatment under Dr. R. Osgood Mason, of this city, and the constant care of the doctor, backed up by the actor's determination to renounce forever the use of drugs and stimulants, has effected a surprising transformation. In short, John Mason is himself again.

Mr. Mason was looking like the "Jack" of old when he sat in his brother's office the other afternoon and reviewed his career for the benefit of a MIRROR representative.

"I entered Columbia College in 1876, the Centennial year. Hayes and Tilden were running for the Presidency, and the campaign was a hot one. I took a lively interest in the political situation, and much of my time which should have been passed in collegiate work was wasted in attending mass meetings and listening to stump speeches. Naturally I fell behind in my class, and one fine morning, after a three weeks' vacation from the college, I began to realize that I was hopelessly out of sympathy with Alma Mater. So I stayed away from college altogether, and concentrated all my time on politics. After the campaign I became enamored with the stage and determined at all personal hazards to become a professional actor. There was a Miss Louise Leighton with whom I had played in amateur theatricals. One day she met me on the street and asked me if I'd like to go on the stage. She was about to make her professional debut at Banvard's (now Daly's) Broadway Theatre in an old piece called The Pride of the Market. I was to play five small parts for the generous remuneration of $8 per week. When salary day came the manager handed me $5, and when I protested he told me with a chuckle that I was d——d lucky to get the V. There were some good people in the cast, and most of them didn't fare as well as I. After another exciting week as an actor at the same theatre my mother persuaded me to go to Italy and cultivate my voice. I spent a year abroad, and in 1878 came back to New York, where I secured an engagement with Maggie Mitchell at the Standard Theatre to play small parts and do all the singing for her. On the strength of this engagement George K. Goodwin took me into the Walnut Street Theatre Stock company in Philadelphia to do small singing and walking parts. Over at the Chestnut Street Theatre Francis Wilson was playing the same important line of business. He had just quitted the variety stage in the hope of winning a name in the legitimate. I remember his first hit was in Wild Oats, and it was a hit and no mistake.

"After a year at the Walnut, season of 1878-79, I wrote to the Boston Museum for an engagement. The Museum gathered me under its sheltering wing, and I made my debut as Careless in The School for Scandal. For four consecutive years I remained at the Museum, and then returned to New York to the Union Square under the management of Shook and Collier. It was the last year of the old stock—1884-85. Next I went to the Lyceum for Steele Mackaye's Dakolar. Robert Mantell and Viola Allen played the leads, but Miss Allen had some trouble and retired after three weeks. Kate Forsythe succeeded her.

"My next engagement was with Nat Goodwin in his Indian play, Big Pony. Once again the Boston Museum opened its arms to me, and I went back as a stock star, with Annie Clarke, for a revival of the old comedies. E. H. Vanderfelt had been engaged, but he threw up the engagement on the plea that there was too much studying to suit him. The following season, 1890-91, I opened at the Museum as the hero in The English Rose, but had a falling out with the management and did not finish out the year. Accompanied by my brother, I crossed to the other side, where I had no thought of asking for an engagement. But as luck would have it, George Alexander was about to produce The Idler at his London theatre, and one of the principal roles, Simeon Strong, was that of an American. Mr. Alexander offered me the part; and, if you will pardon the egotism, I scored one of the biggest hits that ever fell to the lot of an American actor in the British metropolis. The part was a good one, and the reason why Eugene Ormonde didn't score as heavily when the play was done here at the Lyceum was probably because everybody else in the cast was American. The part stood out especially strong in London because it was played by a Yankee.

"The season following I was off the boards entirely, save for one performance when I went over to Boston to play Sweethearts with Annie Clarke at her benefit. Then, the next year, I went starring in a pretty little comedy, If I Were You, and a skit by Sydney Rosenfeld. These were followed by the more pretentious production of Friend Fritz, which we brought out here at Herrmann's Theatre. If I except my engagement with W. A. Brady to originate the hero in The Cotton King, this was my last dramatic work. I may also mention that I played Colonel Moberly with E. S. Willard in his London production of Alabama at the Garrick Theatre. The piece was beautifully noticed by the London critics, but it proved the flattest kind of a failure.

"Mrs. Langtry's manager, Mr. Michael, saw my work in Alabama, and wanted me for her leading man on a provincial tour, but I didn't see fit to accept the offer. I came back to America, and, barring an occasional production of Friend Fritz, I have been in vaudeville ever since. This season is my last in that kind of work, I can assure you. Next year I return to the legitimate for good and all. I can likewise assure you that never again will I be professionally associated with Marion Manola."

WILTON LACKAYE'S NEW PLAY.

Wilton Lackaye will produce his new play, Charles O'Malley, at the Lafayette Square Theatre, Washington, on April 25. The play is the work of Theodore Burt Sayre, a young playwright who has already won his spurs with The Wife of Willoughby, produced here at the Lyceum Theatre last season. Charles O'Malley, his latest work, can hardly be classed as a dramatization, pure and simple, of Lever's novel, as Mr. Sayre has constructed a new plot and introduced enough original episodes to justify him in calling his play an original work. Several adaptations of Lever's novel are already in existence, the best and most popular being the familiar version used by Dominick Murray, in which Mickey Free is the central character.

Mr. Lackaye pronounces his version superior to any of the old ones, and has paid Mr. Sayre the compliment of saying that in point of constructive ability it surpasses the original story of Lever. Maurice Barrymore and James K. Hackett were both desirous of securing the play, but Mr. Lackaye had first option on it and intends to give it a careful production. He will, of course, appear in the title-role. Mr. Sayre has telescoped the two favorites of the novel, Frank Webber and O'Malley, into one strong character, which Mr. Lackaye will assume. Incidentally he will be called upon to sing those rollicking classics, "The Widow Malone, Ochone" and "The Man for Galway," as well as Sheridan's famous "Let the Toast Pass."

The first act, which takes place in a Dublin drawing-room, embodies O'Malley's historic prank of gaining access to a swell ball disguised as an eccentric old Irish lady. He also wins a wager by kissing Lucy Dashwood, his host's daughter. In the next act he fights a duel with his rival, Captain Hammersly, and, as he lies wounded on the ground, Lucy confesses her love for him. The third act is in military quarters of the British Army, near Barcelona, Spain. Here it is that O'Malley incurs the enmity of his superior officer by refusing to surrender a letter which compromises his General's wife. This episode, which is entirely of Mr. Sayre's own invention, is the strongest in the play. The last act puts O'Malley in the power of his arch enemy, but he defeats him in a very novel and exciting duel.

From this brief summary of the main incidents it is impossible to glean any idea of the play's strength. Mr. Lackaye is enthusiastic over the prospect of its success. His characterization of O'Malley should be a notable one, as his greatest success in comedy was won in an Irish part in The Great Unknown at Daly's Theatre.

CRESTON CLARKE.

Creston Clarke, whose portrait appears upon the first page of this issue of THE MIRROR, achieved a metropolitan success last week when he presented his own romantic play, The Last of His Race, at the People's Theatre for the first time here. Creston Clarke is a son of John S. Clarke, and brother of Wilfred Clarke. He was born at Philadelphia in 1865, and, going to London in youth, was educated at Paris. His professional debut was made with the present Sir Squire and Lady Bancroft, at London, in 1880, when he appeared as Francois in Richelieu.

Mr. Clarke afterward supported his uncle, the late Edwin Booth, and his father, and then became a member of Lester Wallack's Stock company at Wallack's Theatre in this city. During the season of 1887-88 he made his stellar debut as Hamlet, opening his initial starring tour at Richmond, Va., where his grandfather, Junius Brutus Booth, had made his first American appearance.

Mr. Clarke's venture as a star was immediately successful, and so have been his subsequent tours. The Merchant of Venice, Richelieu, and The Fool's Revenge were incorporated in his repertoire, and his triumph in the chief roles of these and other legitimate plays was not only complete, but met with gratifying reward from the press and the public. Mr. Clarke confined his impersonations to the legitimate drama until about a year ago, when he took up a romantic role and launched, with conspicuous success, his own play, The Last of His Race, which was reviewed at some length in THE MIRROR of last week. Mr. Clarke's next season will open on Sept. 12.

W. H. THOMPSON IS IN FINE FORM.

W. H. Thompson loses no time in getting out of his make-up every night and into a cab, which takes him to the Forty-second Street station in time to catch the 11.35 train to White Plains. Mr. Thompson is still in training at Muldoon's place, and the routine of physical work has made a new man of him. He takes a horseback ride of ten miles every morning. The remainder of the day, when he is not playing at the Garrick, is spent in systematic exercise. As a result of this rigorous discipline his frame has developed to Herculean proportions. Since the beginning of the season he has been obliged to order two new outfits of stage wardrobe. All of Mr. Thompson's friends and admirers are glad to know of his rejuvenescence. He is under contract to remain as leading support with Maude Adams for another season, but he hopes to get a chance to originate some new parts during the year with the Empire Theatre Stock company.

GOSSIP.

Sol Manheimer is not connected with Town Topics, U. D. Newell being sole manager for World, Keller and Mack.

W. L. Porterfield, manager of the Baldwin Theatre, Springfield, Mo., was married to Tebbets Baxter, at Baton Rouge, La., March 28.

Lizzie Sanger, late of The Dazzler, is on her way to Fort Wrangel, Alaska, where she intends to take a small stock company.

Charles H. Yale is preparing a new spectacular production for next season which promises to excel in novelty and effectiveness his two well-known successes, Twelve Temptations and The Devil's Auction. Mr. Yale enjoys a comparative monopoly in this field of amusement, because, like the Hanlons, he combines superior artistic judgment with sound, practical experience.

Walter Perkins' My Friend from India company rested in this city last week. Their season will not close, however, for several weeks.

A son was born to Mr. and Mrs. Charles J. McFadden on April 1, at Brooklyn, N. Y.

Under the Red Robe was revived last Wednesday afternoon at the Empire Theatre, and will be repeated at the matinee to-morrow, J. E. Dodson appearing as Richelieu.

Joseph F. Sheehan was taken ill last Wednesday evening at the American Theatre, and Thomas F. Persse sang his role in The Mikado.

Eugene J. Hall, late of A. Q. Scammon's forces, has assumed the management of Knight's Players.

William Gillette sailed last Wednesday for England with the following company to present Too Much Johnson at the London Garrick on April 16: Ida Conquest, Kate Meek, Hope Ross, Sam Reed, Arnold Daly, James Brennan, W. B. Smith, Joseph Francoeur, Robert Hickman, Joseph Madden, Arthur Brown, Emerson Solle, and James Rickards.

The betrothal of Mattie Ferguson and Alfred Reichelt, secretary and treasurer of the Central Union Gas Company, of New York, has been announced.

Anita Willson is playing the title-role in The Girl from Paris at the Fourteenth Street Theatre.

F. F. Graham's "History of the Montreal Stage" has been concluded in serial publication in the Montreal *Metropolitan*, and may soon be printed in book form.

Edward Powers, of Fitz and Webster's A Breezy Time, has returned to town after a successful season.

A. H. Canby intends to produce next season Little Miss Nobody, by Henry Graham and Arthur Godfrey, with Fritz Williams, Charles Plunkett, M. A. Kennedy, William Norris, Edward Hanford, John Sutherland, and Jessie Merrillees probably in the cast.

Selby Tapsfield was made a member of St. Louis Lodge, No. 9, B. P. O. E., on April 1.

Lincoln J. Carter's Western Heart of Chicago company will close at Elwood, Ind., after a prosperous season of thirty-three weeks. Ed. W. Rowland has been re-engaged as manager for next season, with Charles H. Pierson ahead. Lillian Keene and Eva Ross have been re-engaged also. The season will open on Aug. 16, at Freeport, Ill.

Mamie Hermann, arrested last Wednesday in this city on a charge of shoplifting, was discharged by a magistrate, and she has threatened to sue for false arrest.

Eddie Foy has denied a statement that he would star next season with Joseph Leiter, of Chicago, as a backer.

Tennessee's Pardner was the Fast Day attraction at Parsons' Theatre, Hartford, April 8, and played to two immense audiences, doing a big business also on the Saturday following.

A Southern Romance, under management of Sol. Davis, is said to be booked up to the middle of May on guaranties. Grace Mae Lamkin now plays the part of Lydia Ransome, and A. S. Lipman is still the Andre.

Arthur J. McWatters, the song writer, who has played juveniles and light comedy roles with Oliver Byron this season, will be a member of J. A. Alliger's The Inside Track company for a Spring tour.

Lottie Williams has been compelled to resign from the cast of The Electrician and go to the French Hospital with acute inflammatory rheumatism. She expects to return to the company soon.

W. G. Shand, who has been in advance of Henry E. Dixey this season, has resigned to join the press staff of Buffalo Bill's Wild West, under Whiting Allen.

Fred Moore's characterization of the retired pork packer with Walter Perkins' My Friend from India is quoted by the out-of-town press as quite as unctious as that of any of his predecessors in the part.

After a season of thirty-eight weeks in the South the Arnold Wells Players are coming North. The company includes H. C. Arnold, manager; Frank Dearborn, business-manager; Bobby Riley, Fred White, Laurence McGill, William Farr, Lulu Espy, Fannie McDonna, Gertrude Shipman, and Jessie Sinston.

Mrs. James Brown Potter and Kyrle Bellew commenced their tour of the English provinces on March 21, appearing with great success in The Lady of Lyons at the Theatre Royal, Glasgow.

Edwin Rostell has resumed his tour after laying off two weeks for reorganization, and will continue until May 28. Mr. Rostell's tour through the West has proven an artistic and a pecuniary success. Next season Mr. Rostell will be under the management of C. L. Kerr and Joe E. Rickards.

Sanford Dodge has canceled his Denver dates, declining to present his repertoire at popular prices. Miss Preston, of Denver, has joined the company.

H. M. Hirschberg, David Bispham's manager, sailed last Saturday to arrange for a production of Adelaide at the London Haymarket.

An injunction was issued in this city last Friday, on plea of George W. Parent, to restrain Alexander Harris, Henry D. Graham, Alfred J. Brink, and others from producing A Husband by Deputy, Parent alleging that royalties are unpaid, and that the number of performances guaranteed by contract had not been given.

The proceeds of the performance of The Old Coat this (Tuesday) evening at the Bijou will be given by Smyth and Rice to the *Maine* Monument Fund, upon request of the author, Lieutenant Allderdice, who is in the naval service.

Wanted—a first-class theatre in a city having a population of 35,000 or more. Address E. J., care MIRROR.

And it was so that the end of March had come and Spring hats and pajamas were to be seen in the shops and the windows thereof.

And the nation was on the brink of a great war—so the evening extras said, and they never lie. But the Spring had come in like a frisking lamb, and violets could be purchased for 15 cents in Broadway.

Poets turned off sonnets on their typewriters about the bursting brooks and the little fledglings fluttering from their nests, and the crocus peeping from the cool glade.

All Earth was glad. Nature rejoiced. Flowers bloomed tra-la! All hail the merry Springtime.

Suddenly the snows fell, and the hail beat upon the earth, and the blossoms turned inward upon the boughs and became ingrowing. Once more, pardon these foolish tears, the peach crop in Georgia was ruined.

That was last week. Just a little Spring etching. Old Winter doing his great lingering act and giving an encore on the peach crop ruin for '98.

A few weeks ago I wrote some very touching paragraphs about William Terror, Jr., the mascot of the monitor that was at anchor in our harbor. My words struck a responsive chord in the breast of a poet, who sent me the subjoined lines. I always like to get ahead of Richard Watson Gilder when a gem like this is in question. It is called The Romance of William Terror, Jr. (with apologies to the goat):

I can picture a goat on an ash pile remote
"A-chewing the rag" with his nanny;
"You don't love me, I know," said Bill, "so I'll go,"
And his voice sounded hoarse and tin-canny.

Nanny gave back the ring and a piece of blue string
That surrounded a bunch of his whiskers,
And that very same night, Bill went out and got tight,
And was one of the *Terror's* enlisters!

In the morning he swore and his whiskers he tore,
Though he felt rank before he felt ranker,
For alas and alack! he might never get back,
And he bit off a piece of the anchor!

So for Harlem and Nan's rubber hose and tin cans,
His heart and his stomach's reverting,
And you'll hear some fine day—now, you mark what I say—
"That Willie's been pinched for deserting!"

Why is it that the circus soldiers under the command of Buffalo Bill at the Madison Square Garden seem so much more keyed up to the proper pitch for fighting than our own real soldiers?

Somehow, as they dash about on the tan-bark doing their various stunts and waving their flags, you feel like getting up and throwing up your hat and giving three cheers for the red, white and blue!

Up at Seventh Regiment armory the other night I saw a drill of our real soldiers. Of course, I know these brave fellows are the ones that would do the fighting for us—but, oh, dear me!—they march beautifully and their clothes are nice and their trousers freshly starched, but they seem just a little bit on the chocolate cream.

I tried to pick out the fighters as they passed. There were some of the old grizzled fellows that looked as though they would ask no better fun than looking down the mouth of a cannon. I wonder if there really is any fun in it?

"Why don't they all look like Gillette in Secret Service?" I asked the Colonel. "They seem automatic."

"All good soldiers are automatic," he said; "that is the highest praise you could give them."

"But," I said, "I like to see soldiers with mud on their boots and their hair all mussed, and clanking swords."

"Oh, you'd better go down and see the Wild West Show," said the Colonel. And I did.

Of course, I suppose those Cubans who go tearing around waving a flag and shouting "Cuba Libre!" ought really to be down with the insurgent army instead of whooping things up at Madison Square Garden—when you come to think of it.

At all events, when this cruel war really breaks out, I wish that Colonel Cody would take the whole show down South. One performance would scare the Spaniards out of their boots. They are impressionable people, those sunny Spaniards, and I think one charge of the Wild Westers—headed by Buffalo Bill—Indians all whooping at once—cowboys lassoing right and left, and the band playing—would paralyze the whole push.

The Matinee Girl went in a branch post office in Fifth Avenue the other day, and the first thing she noticed was a red sign behind a glass pane. The sign said in black letters: "No War Talk Here!"

Wouldn't it be lovely if they would hang those signs in the cable cars and the hotels, and even on the sunset's purple rim! Then all the human megaphones would have to stop exploiting their views all over the place.

You can't even own your own home nowadays! The grocer's boy wants to tell you the latest news from the front, the cook isn't pleased with McKinley's attitude, and the elevator boy has theories about submarine mines! They all think they are up against it.

If one could only collect all the rot and the opinions that have been uttered on this question and publish them under the head of "What I Know About War, by I. I. Meself," what an intensely humorous volume it would make.

It would drive the comic weeklies and the Sunday supps out of existence. In fact, it would be so funny that it might end the career of

THE MATINEE GIRL.

MADAME MODJESKA'S PLANS.

After successfully inaugurating the change of policy at Gilmore's Auditorium, Philadelphia, as a theatre devoted to legitimate attractions, Madame Modjeska spent last week in social visits among friends at Long Island City and Buffalo. This week Modjeska is in Chicago, from which city she goes direct to California, where she will spend the Summer. For next season she will devote her leisure to the study of two new Shakespearean roles, Constance, in a version of King John prepared expressly for her by John Malone, and Hermione in A Winter's Tale.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, April 9.

The observance of Holy Week has played havoc among the local theatres, all of which, except the Montauk and Grand Opera House, have suffered to a greater or less extent. The most notable feature of interest has been the first appearance on the Montauk stage of the Lyceum Theatre Stock, which has presented Pinero's interesting comedy, The Princess and the Butterfly, before a series of highly entertained audiences. The production has been identical with that at the Lyceum. The main interest has centred about the local debut of the much discussed Julie Opp. That this actress has fully realized all that has previously been said in her favor is evident. The play, while not of as pronounced power as other works by the same author, commands an attention and vogue that might be denied a much more pretentious and meritorious composition. Mary Mannering, who had previously been seen at the Columbia, has received much applause from those who are pleased with her personality and methods. James K. Hackett, now apparently fully recovered from his recent severe illness, has been warmly greeted by his many Brooklyn admirers. Notably fine bits of work have been contributed by Felix Morris, William Courtleigh, Charles Walcott, and William Kittredge, while those always pleasing "dowagers of the stage," Mesdames Walcott and Whiffen, have added in no small degree to the charm of the performance by their finished art and gracious presence. In fact, the latter has never before looked so well or appeared to such signal advantage as in the role of Lady Chichele. Such a numerous and fine array of gowns has rarely if ever been seen upon the local boards as those displayed by the several women in the cast of this play, which Colonel Sinn follows with The Wedding Day and its tri-star cast of Russell, Fox and De Angelis, who are nearly at their season's end.

A season of English opera at truly popular prices was inaugurated at the Grand Opera House on Monday by the Jaxon co., which presented a double bill comprising Lucia di Lammermoor and Cavalleria Rusticana in a manner so complete and satisfactory as to augur well for a prosperous stay of indefinite length. Mr. Jaxon was last season the business-manager of the Castle Square organization during the time of its stay at the Montauk. The orchestral leader of that period, Mr. McQuinn, now fills the same position under the Jaxon direction. Fatmah Diard, Payne Clarke, Madeleine Lowrie, Winfred Goff, and Miro Delamotta have sustained the principal roles in a most commendable style. Miss Diard has shown her striking versatility in singing such opposite roles as Lucia and Santuzza in one evening, with a brilliancy and finish that left but little to be desired. The staging, costuming and size of both chorus and orchestra have amply met all requirements. Not a vacant chair has been seen at any performance of the week, except on Friday night. But two prices prevailed, half a dollar for downstairs and 25 cents for the best above the first floor. Manager Frank Kiblholz announces Olivette for the coming week, with Il Trovatore underlined for April 18.

The Ballet Girl, recently current in New York and Boston, began a fortnight's engagement at the Columbia on April 4. The plot, though slight and trite, is embellished with some tasteful pictures and handsome dresses that are displayed to advantage upon a lot of comely and attractive girls. Several taking specialties are also introduced, but for some occult reason Mr. Rice's latest novelty upon the road has not found the purse strings of the Brooklyn public responsive to his touch. Manager Harry Mann follows this booking on Monday week with the Lilliputians in The Fair at Midget Town, which is to be then given entirely in English.

Northern Lights, previously seen this season at the Grand, has done fairly well at the Bijou, where the part of Swiftwind, formerly so well done by William Courtleigh, has been very adequately rendered by Robert Broderick, who has been ably seconded by Robert Neil. Manager Harry C. Kennedy next brings to view McFadden's Row of Flats, and later Louis James.

The Sunshine of Paradise Alley, which flitted from the Grand over to the Gayety, has had a more prosperous week there than it enjoyed during the preceding week down town. Manager Bennett Wilson will add to the Easter gladness over in "Dutchtown" by exhibiting Uncle Tom's Cabin to the Geezers.

At the Park, Katie Emmett has striven to please in The Waifs of New York, and will be followed by N. S. Wood, who, though nightly seen Out in the Streets, is nevertheless very comfortably housed in his own pleasant home on Halsey Street.

Bob Fitzsimmons in bag punching and a boxing bout with Yank Kenny, his sparring partner, has posed as the magnet at Hyde and Behman's. The pleasing contributory acts have numbered T. W. Eckert and Emma Berg in their refined little operetta of Master and Pupil; the Willett and Thorne comedians in An Uptown Flat, in which Maggie Willett scored her customary hit; also Mlle. Theo, who has evidently practiced hard since last heard here, and now appears to good advantage in a neat musical turn. Lillian Burkhart played her new sketch, A Passing Fancy. The curtain was rung up with a striking display of muscular development shown by two lads, said to be but seventeen and twenty years of age respectively, billed as Dave Rees and Joe Lennor. Other names on the programme have comprised Lizzie Mulvey and Pearl Inman, the Crane Brothers, Tom Lewis and Charles Ernest, Van Leer and Barton, with Ernest Roeber in a Græco-Roman contest with Carl Beck. Manager Henry W. Behman next underlines Tony Pastor, who starts his annual Spring tour at this house on Monday afternoon.

The roster of talent at the Brooklyn Music Hall has been of its usual strength, numbering Caron and Herbert, Hilda Thomas with Frank Barry, Josephine Gassman with two bright pickaninnies, Fuller and Harrington, Rube Hilton, T. J. Clark, Solaret, also Moreland and Thompson. Manager Laurent Howard is to be congratulated upon the solid success that he has achieved in getting this now popular resort upon such a high plane of prosperity—in fact, a veritable Klondike among music halls.

The repertoire selected by Augustin Daly for Ada Rehan's four performances at the Academy of Music during the latter half of the coming week comprise The Country Girl for Thursday, preceded by Lilli Tse; The School for Scandal on Friday, with The Taming of the Shrew for both Saturday afternoon and evening.—The last public appearance of the late Anton Seidl in Brooklyn was at the Academy of Music on Tuesday night, March 7. Mrs. Laura Holloway Langford, president of the Seidl Society, has arranged for a memorial gathering at that place on Monday, April 25, when the oration will be made by Doctor Lyman Abbott.—The programme writer for the Montauk got astray in his arithmetic during the engagement of The Telephone Girl at that house, where he announced it as "Having been given for nearly one hundred and fifty nights at the Casino." As a matter of fact it was acted at that place just seventy-two nights, having been produced Monday, Dec. 27, and withdrawn on Saturday, March 26, covering a period of twelve weeks. Within a fortnight, so it is whispered, the list of already closed theatres will be augmented by the addition of two or three more, and thus the present season is rapidly petering out, with the balance frequently on the wrong side of the ledger.

SCHENCK COOPER.

SAN FRANCISCO.

Anna Held is here with a vengeance, with her milk baths, interviews, long distance telephoning and all. She divides the space in the daily papers equally with the war news. While she is far from being a disappointment, she still falls short of meeting our expectations. This is not because of any defect in Miss Held, but because those expectations were abnormal. The responsibility for this largely rests in the columns of matter concerning her, the limits of which were only controlled by the imagination of the correspondent. Personally she has magnetism, and her voice, while not strong, has some rather effective tones. But it has been curiosity which has contributed most largely to the good-sized attendance at the Baldwin March 28-2, and this is amply satisfied before she completes her repertoire nightly. A Gay Deceiver is used as a means of introducing Miss Held in the third act thereof. The farce went very well, mainly by reason of the extremely excellent and unctuous performance given by M. A. Kennedy, who is one of the best actors in his line on the stage. William Beach was very satisfactory, and Edward Holland gets the most out of a small part. Marie Valleau is a pretty woman who helped materially to make the play a success. Lizzie Evans acts with spirit and force. A great deal of interest has been manifested in The Cat and the Cherub, which received its first performance here with this engagement, the same people who take part in the farce acting in Mr. Fernald's Chinese drama. It has, perhaps, a certain amount of literary finish which is lacking in The First Born, but that is all that can be said in its favor. It has not a tithe of the dramatic intensity of The First Born, and falls far short of that work in any strictly dramatic quality. The scene in the last act, where Chim Fang, played very well, by the way, by Edward Holland, is strangled to death with his own cue, with his face black and his hands marble white, is even more dramatic than the death at the close of The First Born, but this little bit is worked up to by a series of very ordinary melodramatic situations. We are accustomed to seeing Chinese plays somewhat better acted, all in all, than is The Cat and the Cherub. This combination will be with us 4-10, and there is no doubt that business will continue as good as it has been during the present week.

I think very likely that James J. Corbett will withdraw his dictum to the effect that San Francisco is a jay town, because on his present visit he is enjoying a very large patronage, and his reception has been very enthusiastic. On the opening night, March 28, at the Columbia, he was greeted with prolonged cheers, and the stage was laden down with flowers. Well, this is Jim's home, and it is only proper that we should be proud of him. From a dramatic point of view he is certainly progressing famously. The play, A Naval Cadet, is not at all bad in a good old melodramatic way, and the gallery is delighted with it. Shad Sanders, the thug, performed by the other actor-pugilist, McVey, fills them with delight, which they proclaim most vociferously. All of the other parts are fairly well taken, though none of them demands special mention. Perhaps the most prominent are Frank Parker as Roger Chapman, Mr. Gilpin as Kirby Chapman, T. H. Humphrey as George Reynolds, and Estelle Dale as Dora. Lillian Lamson, a San Francisco girl, performed the part of Hortense Reynolds with considerable force, and is quite effective in a rather thankless role. James A. Herne 4-9.

An Egyptologian farce entitled The Mummy has been doing a good business at the Alcazar during the week 28-3. This play is full of amusing situations and the fun continues from start to finish. Frederick Paulding gives a remarkably realistic impersonation of the ancient aristocrat, Rameses II. Wallace Shaw makes an excellent Professor Garsop, and the remaining male parts are acceptably filled by Charles Bates, Charles Bryant, and Frank Dennithorne. Gertrude Foster as Hattie Van Tassell, the mischievous girl, is happily cast and appears to better advantage in comedy than in emotional roles. Mrs. F. M. Bates as the colored serving-maid, Cleopatra, is entitled to special mention for her clever work in this line. May Wells as Alvina and Verna Castro as Eva Garsop do conscientious work, and Pearl Landers makes her first appearance in an ingenue role, playing with remarkable ease for a child of fifteen. She has beauty and an attractive personality, which, together with a large amount of talent, make her an interesting little actress. Little Venie Wells continues in her specialties. Jane 4-10.

Ten Nights in a Barroom, at Morosco's 28-3, is well cast and effectively staged. Harry Mainhall reappeared after suffering from a severe cold for several weeks, and won much applause by his clever rendition of the part of Joe Morgan. Little Pearl Lund as the drunkard's daughter made quite a hit, and is certainly a delightful little actress. The balance of the parts are well taken by the efficient members of the stock co. at this house. Business very good. Hands Across the Sea 4-10.

At the Tivoli 28-3 The Widow O'Brien played to a fairly good second week's business. This is an intensely amusing farce, and Tom Leary in the title-role makes the most of his part. The Bohemian Girl follows 4.

W. W. KAUFMAN

JERSEY CITY.

Kate Claxton in The Two Orphans was offered at the Academy of Music 4-9 to very good business for Holy Week. The play had not been seen here in nine years, and while many of the scenes were warmly applauded, yet it is to be regretted that the cast in part was weak. The exceptions were Ethel Brandon as Henriette, Nellie Maskell as Frochard, Dorothy Humbert as Marianne and Julie (in the latter character Miss Humbert introduced a very pretty song), George Becks as the Count, Brandon Hurst as the Chevalier, Henry Stockbridge as Picard, and Frank A. Connor as the Marquis. The acting of Miss Claxton was not up to the standard. At Piney Ridge 11-16. The Electrician 18-23.

The season at the Academy of Music was to have closed 30 with Elita Proctor Otis. Miss Otis has canceled her engagement here on account of the closing of her season at Harlem 16. Manager Henderson may book the week, but if he does not the fourteenth season under the Henderson management will end 23.

Ensign W. J. Henderson, son of Mrs. Ettie Henderson, of the Academy of Music, is one of the Naval Reserve of New York, who has been ordered on board the *Sahant* to bring that monitor from Philadelphia to New York. Mr. Henderson is watch officer and assistant navigator.

Fifty children are rehearsing daily at the Lyric Theatre, Hoboken, for a production of H. M. S. Pinafore, which is to take place 14-16, for the benefit of the Memorial Day Nursery. Mrs. Soulier, wife of the house manager, is in charge of the rehearsals.

Jersey City lodge of Elks will attend in a body the performance of At Piney Ridge at the Academy of Music 15.

The letter carriers will give a performance at the Academy of Music 16, when Bonnie Thornton, Irene Franklin, the McKigney Sisters, George Gaskins, Dolan and Lenharr, Steele and Murray, John O'Donnell, Kine and Gotthold, George Thomas, J. Berger, Helen Anconia, and others will appear.

The private boxes in the Academy of Music have been overhauled, and new wainscoting sets them off.

Bessie Montgomery, of Newark, has signed a contract to sing under the management of Frank W. Calder in comic opera during the coming season. Miss Montgomery and Mr. Calder are now connected with Donnelly and Girard's Geezer co.

Kate Claxton and her co. will rest 11-16, resuming at Baltimore, Md., 18. Her season will close May 14.

Luker Brothers sold at their warehouse 2 scenery and properties belonging to Walter Sanford and A. Y. Pearson, which had been left unclaimed, and upon which the storage was due.

WALTER C. SMITH.

BUFFALO.

One of the most brilliant theatrical events of the season was the engagement of Francis Wilson in Half a King, at the Lyceum 4-6. The prices were advanced for the first time this season, and the theatre, which is the largest in the city, was filled at each performance. The house was specially decorated for this occasion, and the engagement was a huge success in every way. Mr. Wilson was tendered an ovation and was obliged to accept numerous encores and curtain calls. Half a King is the same merry nonsense that it was last season, and the star was as funny as ever. Lulu Glaser came in for a large share of attention, and it is to be noted that her work was an improvement over that of last season. Peter Lang, J. C. Miron, Clinton Elder, Celeste Wynn, and Della Niven afforded effective support. Weber and Fields Vaudeville co. 7-9. The Sporting Duchess 11-16.

Stuart Robson in The Jucklins and The Henrietta was the attraction at the Star March 31-2. The Jucklins is a surprisingly good play, and the large audience evinced considerable appreciation of the star's efforts. The performances left a splendid and lasting impression on those fortunate enough to witness them. Mr Robson is ably assisted by Joseph P. Keefe, Edwin Holt, Thomas A. Wise, Harrison Armstrong, and Mrs. Robson. Joseph Jefferson gave a single performance of Rip Van Winkle 4 to a large audience. The co. is the best that Mr. Jefferson has had for years. Particular mention should be made of the splendid characterization of Gretchen by Anne Sutherland, and of the excellent work of Theodore Hamilton, as Derrick von Beekman. The Bostonians 7-9. Walker Whiteside 11-13. Janauschek 14-16.

Eva Lee Leslie, who is well remembered here, is receiving many flattering notices for her singing and dancing specialty with The Dazzler co. The co. will close in two weeks, after which Miss Leslie will be seen at several of the New York vaudeville houses.

Eugene Ysaye, Henry Marteau, Jean Gerardy, and Aime Lachaume will appear at Music Hall 20. The ensemble concerts of the four artists will begin at Washington 15 and close in Chicago 30.

Edwin Isham, formerly of the Frank Daniels Opera co., cables from London that he has recently signed a contract to appear in Sir Arthur Sullivan's new opera, which will be brought out about May 1 at the Savoy Theatre.

After a sharply contested trial Edwin C. Berry, formerly manager of Russell's Comedians, obtained a verdict in his favor 5 for the value of the goods levied upon by George P. Riddle, a Rochester constable.

Manager J. R. Stirling, of the Star, is in Detroit on business connected with the theatre.

Barry and Hughes, of Washburn's Minstrels, closed with that organization last week, and are at present in Buffalo.

Professor Day, the hypnotist, is giving a series of Sunday entertainments at different local houses to good returns.

Della Niven, who sings the role of Stella in the Francis Wilson co., was formerly a resident of this city. She is the possessor of a beautiful contralto voice, and is making rapid strides in her chosen profession.

The Buffalo Permanent Opera co., of which W. J. Sheehan is conductor, has booked several dates, with others under consideration for the near future. The operas to be sung are The Chimes of Normandy and Pirates of Penzance.

The Passion Play, as shown by biograph pictures, was on exhibition at Concert Hall 4-9. Joseph Phillips, baritone, sang the accompaniments.

Justice Rumsey, in the Appellate Division of the Supreme Court, has affirmed the decision that H. J. Braker had furnished a Connecticut insurance company sufficient proof of the death of Herrmann, the magician. The company maintained that the proofs of death were unsatisfactory, and refused to pay the policies on his life.

At the recent election of B. P. O. Elks 24, George P. Lynd, Jr., was elected Exalted Ruler and C. F. Filbrick Trustee for the ensuing year. Mr. Filbrick is widely known among the profession.

Fred P. Russell is at present visiting friends in Buffalo.

The arrangements for the Police benefit at Music Hall 11-16 have been completed, and every indication points to success. It would be difficult to book a stronger vaudeville bill than the one which will appear on this occasion.

RENNOLD WOLF.

PORTLAND, ORE.

At the Marquam, Primrose and West's Minstrels, with George Primrose, George Wilson, E. M. Hall, Ernest Tenney, as the chief black face amusers; Marc Lawrence, trick bicyclist; Waterbury Brothers and Tenney, musical entertainers, and the Ben Mowatt Trio, Indian club swingers and jugglers, appeared to two full houses March 28, 29. Their first part stage setting was strikingly elaborate, and very creditable. Frederick Warde, supported by Sara Truax and a fairly competent co., in Virginius and Ingomar 30, 31, drew well filled houses. Daniel Sully in O'Brien, the Contractor and Auld Lang Syne 1, 2, played to audiences that, while not large, were very cordial.

The best attraction that has been at Cordray's in weeks was World, Keller and Mack in the newly written Town Topics 2-9 to full houses. The travesty is fine and lively from beginning to end. World did some high tin pan kicking, and a most original tramp act; while Keller and Mack, Charles Roach, Charles E. Graham, Edward Brown, John Dixon, Marie Leslie, Bessie Phillips, Beatrice Gambles, and Gussie Nelson commendably contributed their share as first-class laugh makers, intermingled with catchy songs and prettily performed dances.

A Confederate Spy, a five act military drama, was produced at Arion Hall 1 by local talent, under the auspices of Golden Rule Hive, No. 17. Ladies of the Maccabees, for the benefit of the reconcentrados of Cuba, and drew a packed house. Harry L. Idleman, P. H. Coffey, William Rasmus, Kelly Farrell, Bruce Stuart, J. P. Berry, "Jack" Oberender, Frank S. Clay, May Richards, and Mrs. C. K. Coffman took part in the cast.

Emily Frances Bauer formerly dramatic critic on the *Oregonian*, and now connected with the New York (Brooklyn) *Musical Courier*, has been visiting here since 1, and left 3 for San Francisco en route East.

Marc Lawrence, the trick bicyclist, who appeared here 28, 29 with Primrose and West, severed his connection as an attraction in that aggregation 30.

Winters' Theatre (formerly Cordray's, and latterly Third Street Theatre) will, after some months of darkness, open as the only first-class vaudeville house here 4, with a good programme of Eastern attractions. F. F. Winters will be proprietor and manager. The house will be conducted as is the Orpheum, at San Francisco.

Cordray's will be dark week ending 9. The Summer season will begin 10, with the Bittner Theatre co., followed 17 by A Jay in New York co.

O. J. MITCHELL.

PROVIDENCE.

Sol Smith Russell's annual engagement is always looked forward to with more than ordinary interest, and he and his splendid co. were most cordially greeted at the Providence Opera House 4-6. A Bachelor's Romance and The Rivals were the plays given, and more delightful performances have not been seen here in many a day. Mr. Russell has those qualities which make him dear to all, and his acting is always effective and natural. At each performance in response to urgent applause he made one of his characteristic curtain speeches, in which he thanked his auditors for the kind expressions of approval and said it was great satisfaction to know that the public appreciated good, wholesome and clean plays, and that there was some good left in the old playhouse yet. The co. supporting Mr. Russell was excellent in every respect and included Fannie Addison Pitt, Nanette Comstock, Margaret Robinson, Edith Crane, William Sampson, Orrin Johnson, Thurlow Bergen, Sydney Booth, Alfred Hudson, and William Seymour. Both plays were effectively staged, and the engagement was one of the most artistic and pleasing of the season. Kellar 11-13. Frank Daniels 14-16.

The Last Stroke held the boards at Keith's 4-9 and drew good-sized audiences. The many stirring scenes and patriotic sentiments evoked hearty applause. The presenting co. was a good one, and prominent parts were played by George Friend, Albert Sackett, Otis Turner, and Agnes Ardeck. Flo Irwin in The Widow Jones 11-16.

Edward M. Fay has been appointed musical director at Keith's for next season.

Under the Red Robe co. rested here Holy Week.

Sol Smith Russell and his family will spend the Summer at Edgartown, Martha's Vineyard, Mass., where Mr. Russell has secured the elegant Summer residence of Marie Burroughs. The house is situated on Tower Hill, and commands a fine view of the town, harbor, and the broad Atlantic. Manager Fred B. Berger and family will also spend a portion of the Summer at this quaint old town. Both these gentlemen and their families were at Edgartown last Summer and were charmed with the place.

HOWARD C. KIDDER.

ST. PAUL.

The production of the bright little opera, H. M. S. Pinafore, by a co. of accomplished amateur singers, under the direction of Henry De Lorme, at the Metropolitan Opera House March 31 was an artistic success. The large audience enjoyed the acting and singing greatly, applauding the players throughout the performance. The opera was nicely staged, the scenery and mountings striking and effective. Nellie Graves as Josephine, Mrs. Allan Krieg as Little Buttercup, and Jessie Wilde as Hebe rendered their roles charmingly. J. C. Mayo as Sir Joseph, John Shepherd as Captain Corcoran, Edward Maffrey as Ralph Rackstraw, John De La Mare as Dick Deadeye, and Carl Winkler as Bill Bobstay acquitted themselves in a commendable manner. The chorus of pretty girls and bright young sailors did commendable and effective work. F. Burton Holmes will deliver two lectures, illustrated by original motion pictures, at the Metropolitan 7-9. Thomas W. Keene 17-23. Black Crook 28-30.

Gayest Manhattan is a strong drawing attraction at the New Grand Opera House, opening to S. R. O. It is the brightest musical farce-comedy that has been seen at the Grand this season. The co. is very large, including a number of decidedly bright and clever artists. Richard Gorman is exceedingly clever. Jean McIlmoyle is a clever singer and dancer and scored a pronounced hit. Kate Michelena is a handsome woman and finely sustained her role. Jennie L. Lewis was excellent. Gus Pixley does some clever character work. Alta De Kerwen, Mabel Montgomery, and James A. Kiernan were features. Hopkins' Trans-Oceanics 10-16.

E. S. Willard and Fanny Davenport were booked at the Metropolitan 3-9, but through illness both engagements have been canceled.

Clay Clement's return engagement at the Metropolitan March 27-30 was most successful, and placed Mr. Clement as an acknowledged favorite with the theatregoers of St. Paul.

There are a large number of cos. booking with Passenger Agent Oscar Vanderbilt for season of 1898-99 over the Northern Pacific circuit, en route to the Pacific Coast. The cos. booked on this circuit this season have done an excellent business.

GEORGE H. COLGRAVE.

LOUISVILLE.

Chauncey Olcott appeared at Macauley's March 31-2 in Sweet Inniscarra. My Friend from India was the attraction 4-6. Prominent in the co. is William C. Mandeville, a young Louisvillian who has gone rapidly to the front as a comedian of recognized ability.

The Lees, hypnotists, gave their novel and pleasing entertainment at the Avenue week April 3 to excellent business. A Baggage Check 10.

The elaborate production of A Sea of Ice by the Meffert Stock co. at the Temple, week 4-9 was properly appreciated. Oscar Eagle, Edmund Day, Thomas Reynolds, Esther Lyons, and other favorites of the co. were cast for well-fitting parts, and the special scenery prepared excited favorable comment. The bill will change 11, when Shenandoah will be presented.

For the first time this season the Buckingham is dark. Mlle. Ani's Monarchs will open for a week 10.

The Elks' minstrel entertainment for a charity fund of the local lodge will be given at Macauley's 18, 19. The best of the local talent will assist. There will be a street parade, and without doubt a large sum realized for a worthy cause.

The Louisville Dramatic Club, numbering among its members prominent people in Louisville's Four Hundred, will present 7-20s at Macauley's 11. The proceeds will be devoted to the cause of charity.

It has not yet been definitely decided whether or not a Summer season of light opera will be given at the Auditorium, John Ouchacsy, who has the project in charge, not being in position to say from the subscriptions received whether he can guarantee the amount necessary to secure those he wants.

Madge Otis, of My Friend from India, was summoned to Philadelphia 5 by the serious illness of relatives. Sarah Cameron, of this city, who has been playing with the Meffert Stock co., replaced her.

The suit of Grace Addison and Frederick Vroom against Manager Meffert for non-fulfillment of contract is set for trial 6.

J. H Donavin, formerly connected with the Buckingham, has gone on the road with Sipe, Dolman and Blake's Pony Show.

CHARLES D. CLARKE.

NEW ORLEANS.

After a warm spell the cool weather which has prevailed for some days has added perceptibly toward the increase of attendance at the several theatres here, and the business done is generally satisfactory.

A Night Off was the attraction at the Grand Opera House 3-9. The play is interpreted by good comedy people, and so far the co. has done very good business. John Daly Murphy, the principal in the cast, is a comedian of reputation and made a great deal of the part of Justinian Babbitt. Grau Opera co. 10.

The Baldwin-Melville Dramatic co. opened the fourth and last week of its engagement here 3, and presented during the week The Two Orphans, A Black Flag, A Mad Marriage, Over the Sea, New East Lynne, and Rip Van Winkle. The innovation of continuous performances seems to meet with favor and the several specialties introduced during the intermissions are of a high order. The engagement has been a paying one, and Walter S. Baldwin, manager, regrets his inability, owing to dates ahead, to have his co. remain for a longer period. Mlle. Troja, who made a hit during her stay, closed her engagement with the co. 3 and returned to New York. James Young 10.

Sam T. Jack's Tenderloin co. was seen here 3-9 and did a remarkably big business at popular prices.

J. MARSHALL QUINTERO.

DETROIT.

The Empire Theatre is dark. The Geisha 9. Otis Skinner 11.

Hi Henry's Minstrels are at the Lyceum 3-9. The co. is large and gives a good entertainment. Hi Henry himself as a cornet soloist would be hard to beat, and he, assisted by his military band, opens the olio. Griffin and Cowper do good dancing, while Oscar Michaelis, C. A. Skelcher, Dan Allmon, and Harry Leighton are the principal singers. Arthur Deming sings also, of course, besides doing numerous other things to help along the entertainment—in fact, Mr. Deming seems to permeate the whole performance. The performance closes with an afterpiece, Alaska, or On to the Klondike. A Trip to Chinatown 10-16.

Frank G. Campbell's play, Gettysburg, is at Whitney's 3-9. It is a strong play, well written, well staged, and well acted. Some of the good actors who handle it are the author of the play, Mr. Campbell, who takes the part of the hero; John H. Cossar, Frederick Hardy, Frank Moulton, W. P. Sheldon, George C. Denton, Nagle Barry, Fanny Cohen, and Renie Persell. When London Sleeps 10-16.

Rossow's Midgets are at the Capitol Square 3-9.

KIMBAL.

MINNEAPOLIS.

At the Metropolitan Theatre Clay Clement and a well balanced co. gave The New Dominion March 31-2, opening to a large and appreciative audience. Mr. Clement's artistic portrayal of the part of Baron Hohen-tauffen won him a host of admirers, and assured him a warm place in the hearts of local theatregoers. The co., which included Karra Kenwyn, vivacious and talented, was equal to the demands made upon it, and contributed in no small part to the enjoyment of the performance. Thomas W. Keene 10-16.

At the Bijou Opera House The Curse of Gold opened for a week 3 to good sized houses, and made a decidedly favorable impression. The co. was above the average. Alexander Kearney made a capable John Noble, although at times his work showed lack of reserve force. Doré Davidson made an admirable Abraham Levi. Nettie Bourne, a former Minneapolis girl, appeared to marked advantage as Mary Parker. Gus Frankel, Ramie Austen, and Mary L. Osgood also deserve mention. Gayest Manhattan 10-16.

F. Burton Holmes gave his illustrated lecture on Yellowstone Park at the Lyceum Theatre 4 before a representative audience.

F. C. CAMPBELL.

COLUMBUS.

The Rentz-Santley played to the largest house of the season [illegible]. The Serenade [illegible] made an emotional [illegible] appearance here, while all the old favorites, H. C. Barnabee, W. H. McDonald, Eugene Cowles, George Frothingham, and Jessie Bartlett Davis were received with enthusiasm, and Mr. Herbert's charming music was given splendid interpretation. The scenery, costumes and effects were excellent. My Friend from India 7-9. The Northern will be dark for two weeks.

The stock co. at the Grand repeated their two former successes, Mr. Barnes of New York and Little Lord Fauntleroy, 4-9, in the same complete manner as before. The Butterflies 11-16.

At the High Street the vericscope, with a vaudeville entertainment, did a fair business March 31-2. Quin's Vow, with a competent co., are doing a fair business 4-9; the play is staged in an excellent manner, the scenery being especially fine. The leading roles are handled excellently by Leander Blanden and Teresa Deagle. Climmie Fadden 11-13. Watson Sisters co. 14-16.

J. E. JAYNE.

MILWAUKEE.

The Calhoun Opera co. opened at the Bijou 3 in The Grand Duchess, a good house being in attendance. Fra Diavolo and Fatinitza will be given during the week. Apart from the work of Edward Webb, Mountjoy Wilkes, and Isabella Underwood, the principals in the co. were totally inadequate;

the chorus work at times was good, and the costuming and stage settings attractive. The Leando Brothers interpolated a good acrobatic act, which pleased, otherwise the audience was not demonstrative. Next week, The Prodigal Father.

Eine Wilde Sache drew a large audience at the Pabst 3. Goethe's Egmont will be performed 6. The closing concert of the Thomas Orchestra series will take place 7, with Josef Hofmann as the soloist. The advance sale is large. The patrons of the Pabst are looking forward with much pleasure to the coming appearance of Agnes Sorma 10. The engagement is for four nights, with the following repertoire: A Doll's House, Faithless, Cyprienne, and Sunken Bell.

Lyceum dark.

Nellie McHenry will appear at the Davidson for two performances 10.

C. L. N. NORRIE

PITTSBURG.

The Drummer Boy of Shiloh was given by local talent at the Bijou 4. Next week, A Guilty Mother.

The Ensign was the bill at the Grand 4 to good houses. Next week the stock co. will be seen in The Rival Candidates. The vaudeville bill was unusually strong. Next week George Evans, Morris' pony circus, the Blondells, and others.

At the Avenue A Baggage Check was produced 4, with Kid McCoy as a side attraction. Next week Cuba's Vow.

Mlle. Ani's Monarchs opened at the Academy of Music 4 to a crowded house. Next week Flynn and Sheridan's co.

Donnelly and Girard in The Geezer come to the Duquesne next week.

May Irwin, in The Swell Miss Fitzwell, will open at the Alvin 11.

E. J. DONNELLY.

CLEVELAND.

At the Euclid Avenue Opera House the Baggetto Italian Grand Opera co. has been giving us a week of opera, opening Monday, 4, in La Bohème, which was sung at two more performances. Lucia di Lammermoor, Cavalleria Rusticana, I Pagliacci, Manon Lescaut, and Faust were given during the engagement. Charles Coghlan 11-16.

Walker Whiteside opened for the week at the Lyceum Theatre 4 in The Merchant of Venice. Mr. Whiteside was supported admirably by Lelia Wolstan and a good co. and presented during his engagement Hamlet, Shylock, Richelieu, Othello, and Eugene Aram. Fanny Rice 11-16.

Coon Hollow was the bill at the Cleveland Theatre 4-9. The Girl I Left Behind Me 11-16.

Eugenie Blair, who played a successful week at the Lyceum Theatre 28-2, will return for an extended run May 2, opening in Camille.

George B. Pettingill, a young society man of this city, who has been seen in several amateur productions, has joined the professional ranks, and will appear in In Gay New York.

WILLIAM CRASTON.

GALVESTON.

It is doubtful if the Grand ever harbored a better satisfied audience than that of March 28, when N. C. Goodwin renewed an agreeable acquaintance with our theatregoers, using on this occasion Mrs. Ryley's clever comedy, An American Citizen. A more perfect presentation is seldom vouchsafed the patrons of this house, and it is gratifying to record their thorough appreciation of its merits.

The Jules Gran Opera co., March 29-3, rendered Boccaccio, Fatinitza, The Grand Duchess, the Chimes of Normandy, The Bohemian Girl, The Mascot, Il Trovatore, Fra Diavolo, Trial by Jury, and Cavalleria Rusticana, but were not accorded the liberal patronage accustomed to here.

Next week dark.

C. N. RHODE.

KANSAS CITY.

Attractions are few and far between lately. Melba will sing The Barber of Seville at the Coates 9. Miss Francis of Yale 11-16.

The attraction at the Grand 3-9 was The Gay Matinee Girl, a farce-comedy of fair merit, with Monroe and Hart in the leading parts. Iola Pomeroy, the soubrette, was clever, and among the names of the cast were those of Deece Don and Berna De Vore, to whom "Biff" Hall's attention should be called. Primrose and West's Minstrels 10-16.

Lillian Lewis will apear at the Gillis 10-16.

FRANK B. WILCOX.

ATLANTA.

The Imperial closed week of 3, with Sam T. Jack's Tenderloin co., to the largest business the house has enjoyed since its opening.

Lyceum will reopen 11 with His Excellency.

W. Knox Baldwin, an old Thespian, composer of "My Norvine," now being sung with great success, has just issued his latest waltz song, "While the Last Waltz Was Playing," which will be sung for the first time here by local minstrels 15.

JOHN H. THOMPSON

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: Charles C. Vaught's co., with Lillian Tucker, March 28-2 presented Lady Audley's Secret, Pug, A Bachelor's Wife, Led Astray, La Belle Marie, The Little Scout, Fanchon the Cricket, and The Lightning Rod Agent to light business; performances gave satisfaction.

MONTGOMERY.—THEATRE (S. E. Hirscher and Brother, managers): The Girl from Paris to fair audience March 22. Nat C. Goodwin 9.

ARIZONA.

PHŒNIX.—OPERA HOUSE (S. E. Patton, manager): 1492 4.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): Krause-Stout co. concluded their second week's engagement 2 to crowded houses; plays, Pygmalion and Galatea, My Mother-in-Law, East Lynne, The Hidden Hand, A Gay Deceiver, and The Police Inspector. Alba Haywood 6. Veriscope 8, 9. 1492 20.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): Vivian de Monte's German-American Vaudeville March 7-2; pleased audiences.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Oak Comic Specialty co. 4.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): 1492 March 29, 30. The Mysterious Mr. Bugle, with Joseph Holland heading the cast, closed a short engagement 2 to fair business. Never Again 14-16. James J. Corbett 18-20. A Stranger in New York 28-30.==BURBANK THEATRE (John C. Fisher, manager): Newly carpeted and decorated, this house reopened 28 with the Belasco-Thall co. in a fine performance of The Girl I Left Behind Me as the attraction; business good. Too Much Johnson 4-10.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlob and Co., lessees): James Herne in Shore Acres March 31-2; excellent production; fair audiences. The Mysterious Mr. Bugle 7. James J. Corbett 11.==OAKLAND THEATRE (J. W. Spencer, manager): The Fontanas, hypnotists, 28-3; performance interesting; business good. Peck's Bad Boy 4-10.==ITEM: Carrie Roma is here in this city visiting her parents.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Joseph Holland in The Mysterious Mr. Bugle March 29; good performance; fair house. 1492 1. F. Marion Crawford 4.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Shore Acres March 22, 23; small business; general satisfaction. Anna Held 24; fair business; performance fair. The Mysterious Mr. Bugle 30. 1492 31.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Black Patti's Troubadours March 31; large audience.==DE REMER THEATRE (Lockin and Harris, managers): Sanford Dodge 28 in Othello to light business; good performance. A Boy Wanted 30-2; packed houses; good co.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Black Patti's Troubadours March 29; excellent performance; small audience. James O'Neill 4. Vitascope 5, 6. Welsh Prize Singers 11. Robert Mantell 21.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): Black Patti's Troubadours to topheavy house March 30; enthusiastic audience. Welsh Prize Singers 12.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Welsh Prize Singers 6.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Bride Elect (return engagement) 1, 2. Frank Daniels in The Idol's Eye 4, 5 to excellent business; Mr. Daniels is a favorite with New Haven theatregoers, and his songs were all redemanded and his humor thoroughly appreciated; the cast was competent, the settings exquisite, and the score and book pleasing and humorous. What Happened to Jones 8, 9. Owing to illness Julia Arthur was forced to cancel her engagement 14. Sowing the Wind 11. De Wolf Hopper 12, 13. Digby Bell 15. A Stranger in New York 16. A Day and a Night 18, 19. Cumberland '61 22, 23.==GRAND OPERA HOUSE (Starr and Breed, managers): N. S. Wood 31-April 2 did the usual business; Mr. Wood visits us annually and is always assured a cordial welcome. Isham's Octoroons packed the theatre 4-6; this excellent band of colored singers and comedians have never failed to score at this house, and their engagement this year has been but a repetition of their former successes. Rice and Barton co. 7-9. Rose Sydell's London Belles 11-13. Dan McCarthy 14-16. Humanity 18-20. Stowe's U. T. C. 21-23. The Pulse of New York 25-27.==ITEMS: Miss Helen Redmund, of The Idol's Eye, was the recipient of much attention while here.—Nella Bergen, of The Bride Elect, a Meriden girl, was entertained by friends from that city 1.—Sol Smith Russell, in response to curtain calls, made a speech 30.—Bertha Waltzinger, a former New Haven girl, will appear with De Wolf Hopper 12, 13.—Fannie Fern Falk, who has been ill for the past few weeks, has recovered and is busily engaged with a little comedietta to be offered at the Hyperion in May.—The last of the Symphony concerts will take place at the Hyperion 26.—There is a strong movement among the musical contingent to get Theodore Thomas and his orchestra here for a performance at the Hyperion after the New York engagement.—The death of Anton Seidl was mourned here by a host of his friends. It was Mr. Seidl's custom to give an annual concert at the Hyperion, with one of the season's best soloists.—One of the features at the Grand this week has been the firing of a cannon and unfurling of the national flag after the overture.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): A Bachelor's Romance March 31, with Sol Smith Russell, scored a great hit with a large audience. Enthusiastic and large audiences greeted Otis Skinner and his excellent co. 1, 2 in Prince Rudolph. Mr. Skinner, with earnest voice and commanding stage presence, delivered his lines with dramatic spirit. Maud Durbin made a winning character of the Princess and Fred Moseley was excellent as the Minister. The co. lay off Holy Week and reopen at Detroit 11. Oh! Susannah and Dangerfield '95 4. Fair-sized audiences witnessed The Isle of Champagne 5, 6. The opera is not as alluring as its title would suggest, and was rather indifferently received, although Richard Golden and an adequate co. infused all the life possible into it. Tennessee's Pardner 7-9. Frank Daniels 11, 12. Julia Arthur 15, 16 canceled.==OPERA HOUSE (Jennings and Graves, managers): Passion's Slave and The Unknown interested good audiences 4, 5. G. A. Weller, as leading man in both plays, displayed much talent and was supported by a good co. Crowded houses attended the French Folly co. 6, 7 and applauded a meritorious vaudeville and burlesque performance. The Pulse of New York 8, 9. Dan McCarthy 11. The Good Mr. Best 12, 13. The Dazzler 14-16.==ITEMS: Manager Parsons celebrated the second anniversary of his theatre 1 by distributing handsome aluminum trays stamped with date and picture of his theatre to the ladies in the audience, and by inviting the Press Club to a well served dinner after the performance. Otis Skinner and Manager Joe Buckley were both present and spoke briefly.—The attempt to reopen the Auditorium as a vaudeville house was a huge failure. It lasted a week, chiefly because the rent was paid in advance for that period.

A. DUMONT.

BRIDGEPORT.—SMITH'S AUDITORIUM (Edward C. Smith, manager): Five large houses saw Rice and Barton's co. March 28-30 in a jolly hodge-podge and were well repaid. Lovers of melodrama were much in evidence at The Pulse of New York 31-2; specialties and entr'acte novelties were introduced. Dan McCarthy's return dates 4-6 were well attended. He presented The Cruiskeen Lawn and The Pride of Mayo. Florence Edwards, Le Clair and Leslie, and others gave a lively entertainment styled Miss New York, Jr., opening to a big house 7-9. Vanity Fair promises well 11-13. Peck's Bad Boy 14-16. A Trip to Coontown (return date) 18-20.==PARK CITY THEATRE (Walter L. Rowland, manager): The Bride Elect 29. Frank Daniels' The Idol's Eye to light business 6. Sol Smith Russell had a big house 2. Primrose and West (return date) 5 to a good house. Oh! Susannah and Dangerfield '95 8. Kellar 9. De Wolf Hopper (return date) 11. Sowing the Wind 12. Digby Bell 16. Cumberland '61 18.==ITEM: The local season is particularly notable for the many return dates being played here; that means much toward helping Bridgeport's ill-fame as a show town. The energy of both the local managers is one potent factor in the change.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): Side Tracked was the attraction March 31-2. Several good specialties were introduced. Business good. Primrose and West's Minstrels filled the house with a pleased audience 4. What Happened to Jones (benefit *Maine* fund) 7. Manager Goodman announces that The Chorus Girl will have its first production May 2.==JACQUES OPERA HOUSE (Jean Jacques, manager): The Bride Elect 31. Sol Smith Russell in A Bachelor's Romance gave a delightful performance to a good audience 1. Richard Golden and a good co. in The Isle of Champagne attracted a large audience and gave excellent satisfaction 4. Rice and Barton's Gaiety co. pleased a good audience 5. The Idol's Eye 7.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Pudd'nhead Wilson, with Edwin Mayo and capital support, repeated March 28 the success they made earlier in the season; business not up to the merits of the attraction. Otis Skinner in Prince Rudolph 30 drew a fair audience; excellent performance. The Isle of Champagne 8.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Corse Payton Stock co. closed a week 2; first-class performances to good business. Sol Smith Russell returned with A Bachelor's Romance 6 and gave a delightful performance; large audience. Frank Daniels 13.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Frank Daniels in The Idol's Eye 2; large business; splendid satisfaction. Passion Play 7-9 to good business. The Good Mr. Best 11. A Stranger in New York 15.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): Frank Boone Comedy co. March 30; light house. Passion Play 1, 2. Rose Sydell's London Belles 7. The Good Mr. Best 9. A Trip to Coontown 11. Monte Carlo Girls 16.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Oh! Susannah and Dangerfield '95 5. Sowing the Wind 12. Secret Service 20. Robert G. Ingersoll 21.==OPERA HOUSE (F. W. Mitchell, manager): Side Tracked 22.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., mangers): The Isle of Champagne, with Richard Golden and Maud Lillian Berri leading, to good business 1. De Wolf Hopper 14. Secret Service 20.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): Westfall's Comedy co. opened 4 for a week to small business. Dan McCarthy 13.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Kellar 7. R. G. Ingersoll 11.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Isle of Champagne 7; good satisfaction; S. R. O. Welles and Knowles 11-13. Robert Ingersoll 14. Kennedy's Players 18-23.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Bourne Comedy co. 8, 9. Side Tracked 23.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Bourne Comedy co. opened here 5 for one

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night, but having open time, played three nights to light business; performances good.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): Punch Robertson co. closed a fairly successful engagement March 28-2; plays presented, A Parisian Princess, The World, The Buckeye, Cinderella, Always on Time, and The Factory Girl. N. C. Goodwin 13. The Girl from Paris 15.==ITEMS: The officers and crew of the English man-of-war *Cordelia* attended the performance of The World 29 as guests of Punch Robertson.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Punch Robertson co. 4 opened for a week to a fair house, presenting The Parisian Princess in a satisfactory manner. The Girl from Paris 13. James Whitcomb Riley 20. Columbia Opera co. 22, 23.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, proprietor): Storke and Tolson began a week's engagement March 28, but owing to poor business closed 29, playing rest of week at Montezuma, Ga.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Cora Van Tassell co. March 28-2; fair business.

ALBANY.—SALE-DAVIS OPERA HOUSE (Walter Davis, manager): Dark.==ITEM: Ed D. Wolffe has leased the Opera House for the coming season.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): Edwin A. Davis in His Excellency 6. James Young 22.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Punch Robertson co. 11-16.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Bittner Theatre co. in Davy Crockett March 28. Charley's Aunt 29; good business, and gave satisfaction. Dan Sully 8.==ITEM: The past month has been a record breaker; we have had thirty theatrical performances, which is more than double the number ever here before in that time.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Roberts and Martin canceled 20; date taken by Town Topics.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Dark.==ITEM: Manager Isham left March 28 for the East, and will book some first class attractions for the coming season.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Edward Harrigan in Old Lavender to poor business; co good. Harry Corson Clarke 4.

ILLINOIS.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Greater New York Minstrels featuring S. S. Baldwin March 31; fair house; poor performance. South Before the War 15. Hogan's Alley 18. Edwin Tanner 22.==ITEM: Managers Cossitt and Foley are figuring on putting in electric fans and introducing several novelties with the idea of keeping open house this Summer.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Uncle Josh Spruceby March 29, 30 attracted good houses. Roland Reed 2 in A Man of Ideas to a large audience. Mr Reed, as well as Isadore Rush, are very popular here, and were heartily received. South Before the War 7. Shore Acres 8.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): The Cherry Pickers March 30. A Trip to Chinatown drew a large audience 1; audience well satisfied. Lewis Morrison 6. South Before the War 11. Roland Reed 12. Hogan's Alley 16.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Robert Mantell in A Secret Warrant 3 and Thomas W. Keene in Richelieu 5 gave excellent satisfaction, and, considering Holy Week, did good business. Fabio Romani 10.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): South Before the War 4 to good business; fair satisfaction. Josh Spruceby 5, 6; good business; performance medium. Shore Acres 9.

MATTOON.—THEATRE (Charles Hogue, manager): Maud Granger in Brother for Brother 2; fair performance and business.==ITEM: The Dole Opera House here was destroyed by fire March 31; loss $25,000; it will not be rebuilt.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, manager): Dark.==ITEM: Hein, Tierney and Freeman's Minstrels, carrying 23 people in their own car, are rehearsing here preparatory to opening 28, 29 in this city.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Welsh Prize Singers to a crowded house March 28. Calhoun Opera co failed to appear 31.==ITEM: Billy Link will manage the Harlem Park Theatre during the Summer.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Welsh Prize Singers March 30; small house; pleasing entertainment. South Before the War 18.

JACKSONVILLE.—GRAND OPERA HOUSE (H. M. Ravenscroft, manager): The Cherry Pickers March 29. A Trip to Chinatown 2; attraction has been seen here so often that it drew only a small house; co first-class. Shore Acres 6. Chase-Lister co. 11-16.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Holden Comedy co. week March 20-26; big business. Faust 1; large audience.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): Antonio Arcaro, violinist, pleased a small audience March 29. A Thoroughbred 4; poor performance and house.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Darkest America 7. Fabio Romani 8. Barbour Comedy co. 11-16. A Breezy Time 23.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): The Cherry Pickers March 31. Lewis Morrison in Faust 2. Holden Comedy co. (No. 1) opened for a week 4 in Our Boys to S. R. O. Shore Acres 12. Roland Reed 13. South Before the War 14.

OTTAWA.—SHERWOOD OPERA HOUSE (C. H. Hodkinson, manager): Our Flat 2 pleased a medium audience. Holden Comedy co. 4-9.

TAYLORVILLE.—VANDEVEER OPERA HOUSE (W. H. Kaup, manager): A Thoroughbred 4 failed to appear.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): A Breezy Time 21.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (J. B. Weber, manager): Lieutenant R. E. Peary lectured to a large audience March 31.==ITEMS: Harry Green, formerly of James B. Mackie's co., has accepted a position at the World's Theatre, Pittsburg. The Goldsmith Sisters, also of that co., left for their home in Brooklyn.—Professor S. A. Lee, accompanied by his manager, Thomas F. Adkins, paid us a visit 6. Both send kindest regards to THE MIRROR.
W. L. GROVE.

MARION.—GRAND OPERA HOUSE (E. L. Kinneman, manager): The Georgia Colored Minstrels faced a very small audience 4; entertainment mediocre. Calhoun Opera co. 12,13. Blue Jeans 16.==WHITE'S THEATRE (E. L. Kinneman, manager): The Night Owls pleased four large audienes March 31-2; the specialties were above the average, and were greeted by much applause. Arnold's Fun Makers opened for a week to a large audience 4; the Danites was presented in a way that was amusing to the audience; co. very poor.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Mackay Opera co. presented Said Pasha in a very creditable manner March 26; large audience. Lew Hall's Minstrels gave satisfaction to a small house 1. Porter J. White, supported by a strong co., presented Faust to a large and pleased audience; Manager Kramer has requested Mr. White to play a return engagement 9. The Heart of Chicago 13.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): Cherry Sisters March 28; fair business. A Trip to Chinatown 29; fair business; performance good. Beach and Bowers' Minstrels 2; good business; performance good. Senter Payton co. opened for a week in The Gold King to fair business 4.

LA PORTE.—HALL'S OPERA HOUSE (Hall and Gish, managers): Alone in Greater New York March 21; fair performance; good house. Porter J. White in Faust; fine production; co. fair; light business. Henshaw and Ten Broeck 9. Little Trixie 12.==LAY'S OPERA HOUSE (John Wolf, manager): Cosmopolitan Novelty co. 11-13. Knowles, hypnotist, 18-23.

EVANSVILLE.—GRAND (King Cobbs, manager): Brother for Brother 1; poor house; performance ordinary. Murray Comedy co 4-9.==PEOPLE'S (T. J. Groves, manager): Ferris Brothers' Comedians in Greased Lightning 3; good house and performance. J. E. Toole (return engagement) 10.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., lessee and manager): A Trip to Chinatown March 31 amused a fair audience. The Cherry Pickers 2. Lewis Morrison 4, 5 in The Master of Ceremonies and Faust. Vandyke and Eaton co. 7-16.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): Van Dyke and Eaton co. closed a very successful week's business 6, giving good satisfaction in Wanted, a Wife, Woman Against Woman, Pulse of the Great Metropolis, Jack's Wife, A Noble Outcast, and A Tallow Candle. Stetson's U. T. C. 15.

NEW CASTLE.—ALCAZAR THEATRE (Ben Brown, manager): Ideal Theatre co. March 28-2 in Legally Dead, Ten Nights in a Barroom, and Wife or Mother. Beach and Bowers' Minstrels 6. Robert Downing 12.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): Beach and Bowers' Minstrels 7.==THE BRADLEY (Murray and Swisher, managers): Superba March 30; S. R. O. The Cherry Pickers 8. Stetson's U. T. C. co. 9.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Mackay Opera co. in Said Pasha 1; good house and satisfaction. The Heart of Chicago 9. Faust 18. Other People's Money 25.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsey, manager): John Griffith in Faust to good business March 24; Kathryn Purnell proved the best Marguerite ever seen here. The Prodigal Father to light business 1.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Mackay Opera co. March 29; fair audience; performance satisfactory. Sam Pickens' Georgia Minstrels 2; light house; performance good.

PORT WAYNE.—MASONIC TEMPLE (Stoudar and Smith, managers): Our Flat 11. Henshaw and Ten Broeck 13. Lewis Morrison 14.==ITEM: Lillian Maynard, late of A Happy Home, is visiting friends in this city.

GARRETT.—WAGNER OPERA HOUSE (J. W. Wagner, manager): Empire Stock co. in The Soldier's Sweetheart 4; poor house; performance pleased. The Heart of Chicago 8. P. J. White's Faust 15.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter manager): Mr. and Mrs. Robert Wayne co did a good business 4-9; good satisfaction.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Superba March 28, 29; full houses; pleased audiences.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Beach and Bowers' Minstels 8. Shore Acres 22.

PERU.—EMERICK'S OPERA HOUSE (F. G. Emerick, manager): Porter J. White in Faust 2; poor business; fair performance. The Heart of Chicago 11.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Dark.==ITEM: The house changed managers 7, the firm now being Andrews and Littell, Mr. Lindamood having been succeeded by J. B. Littell.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Veriscope of Corbett-Fitzsimmons contest 1; large house. Beach and Bowers' Minstrels 5; large and pleased audience.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Mr. and Mrs. Robert Wayne March 28-2 to fair business. Beach and Bowers' Minstrels 11.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, manager): Other People's Money March 25; good house; audience pleased. White's Faust 11.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): White's Faust March 31; S. R. O.; best of satisfaction. Darkest America 25. Under the Dome May 4.

FRANKLIN.—NEW OPERA HOUSE (Martin and Woodsmall, managers): Beach and Bowers' Minstrels March 31; good performance; large house Faust 11.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Holden Comedy co. pleased large audiences March 28-30. Robert Downing 19.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): A Hired Girl March 23; fair business; good satisfaction. Pinafore (local) 7. White's Faust 12.

IOWA.

KEOKUK.—OPERA HOUSE (D. R. Craig, manager): The Chase-Lister Theatre co. presented Harvest, or Against the World, Texas, or the Siege of the Alamo, Monte Cristo, East Lynne, Sea of Ice, Crystal Cross, Rip Van Winkle, and continuous vaudeville March 28-2, doing excellent business. They broke the Wednesday and Saturday matinee house records and gave satisfaction. South Before the War 6. Hogan's Alley 13. Eunice Goodrich co. 22-23.==ITEMS: Hubinger Park (D. R. Craig, manager) will be opened for the season with the State meet of the Iowa High School Athletic Association May 26, 27. The Casino (D. R. Craig, manager) will open the latter part of May with the Calhoun Opera co.—J. C. Hubinger, owner of the Opera House and Hubinger Park, returned from Quincy, Ill., 5.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Roland Reed in A Man of Ideas 1; large and brilliant audience. Mr. Reed was at his best and Isadore Rush captivated the audience by the charm of her acting and the sweetness of her voice. The stars are ably supported by Owen Westford, Mary Myers, and other capable people. Uncle Josh Spruceby 2; large business. For people who like that sort of show it was just the kind of a show to please them. South Before the War 5; meritorious performance; large audience. Edwin Tanner in Dr. Jekyll and Mr. Hyde 8. Hogan's Alley 11. Powhatan (local) 13. Black Patti's Troubadours 15.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Roland Reed was given an enthusiastic welcome in his presentation of The Wrong Mr. Wright March 31. South Before the War 2; fair business. Uncle Josh Spruceby 3 drew fairly. Robert Mantell in Monbars 4; creditable performance. Hogan's Alley 10. The Curse of Gold 13. Blue Jeans 24. Chauncey Olcott 27. Robert Downing 30.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Roland Reed and his excellent co. presented A Man of Ideas to S. R. O. March 29; excellent satisfaction. Robert Mantell 6. Hogan's Alley 8.==GRAND OPERA HOUSE (William Foster manager): A Breezy Time 28-30 to good business. Darkest America to good business 31-2. The Paiges opened 4-9 to S. R. O., presenting Forget-Me-Not, and gave satisfaction.

CLINTON.—ECONOMIC THEATRE (W. McMillan, manager): The Bostonians in Robin Hood 2 to $1,600. They furnished a rare musical treat and left the usual happy impression. Thomas W. Keene 7. Primrose and West's Minstrels 21.==DAVIS OPERA HOUSE (William McMillan, manager): Darkest Africa 6; good business; performance satisfactory.==PEOPLE'S THEATRE (H. F. Tate, manager): The Crows 4-10.

DECORAH.—GRAND OPERA HOUSE (B. B. Morse, manager): Fabio Romani 2; good house; performance satisfactory.==ITEM: Aiden Benedict, the star of Fabio Romani, is an old Decorah boy, and was heartily welcomed by his friends.—Manager Morse, of the Grand, intends going on the road in the Fall as manager of a new dramatic organization.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Pearson's Stock co. March 30-1 in The Police Patrol, The White Squadron, and The Midnight Alarm to excellent business and satisfaction. Hogan's Alley 7. Crow Sisters 11-16. Primrose and West's Minstrels 19.==SEIG THEATRE (W. H. Evans, manager): Dark.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The Pay Train March 25, 26; S. R. O.; performance good. Miss Francis of Yale 28; fair house; fine performance. Side Tracked 30; crowded house. The Bostonians in The Serenade 31 and Robin Hood 1; S. R. O.; performances excellent. Burlesque Circus (local) 6, 7. The Captain's Mate 9.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Gilmore and Leonard in Hogan's Alley 6 to good business; excellent specialties. A Breezy Time 18. Primrose and West's Minstrels will close the regular season at this house 20.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Darkest America March 30; fair attraction; good business. Edwin Tanner 2 in Dr. Jekyll and Mr. Hyde; fair presentation; business light. Page's Players 18-23.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Fabio Romani 1; large house; good satisfaction. A Breezy Time 11.

ALGONA.—CALL OPERA HOUSE (Alexander White, manager): Aiden Benedict in Fabio Romani March 30; fair audience. Clay Clement 14.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. E. Willson, manager): The Pages March 28-2; good business; audiences pleased. A Breezy Time 4.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Robert B. Mantell in A Secret Warrant 5 pleased a well filled house. A Breezy Time 16.

ELDORA.—WISNER OPERA HOUSE (J. C. Crockett, manager): A Breezy Time 4; fair house; audience pleased.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): Edwin Tanner in Dr. Jekyll and Mr. Hyde 5; fair house.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Under the Dome 11.

BOONE.—PHIPPS' OPERA HOUSE (Wiley, Phipps and Kirby, managers): A Breezy Time 3; fair house.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Harry W. Semon's Extravaganza co attracted a fine audience March 28 and gave a most disappointing performance. They were booked for 29, but Manager Crawford canceled them. If local managers would read the "Dates Ahead" columns of THE MIRROR, and book no show that did not appear therein, they would make fewer mistakes, and more money in the end. Miss Francis of Yale drew two magnificent audiences 2; one of the most thoroughly satisfactory entertainments of the class that we have ever had. Each one in the cast deserved praise in a high degree, but the work of Etienne Girardot, Brenton Thorpe, Lavinia Shannon, Agnes Rose Lane, Helen and Fannie Young, and Edith Milward evoked the most applause. Graham Earle co. 4-9.
THOMAS R. HYATT.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Monroe and Hart in The Gay Matinee Girl March 29; satisfactory performance; good business. Semon's Extravaganza co 1. Devil's Auction 9.

PORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Lillian Lewis and a fair co gave For Liberty and Love to fair business March 30. The Gay Matinee Girl 14. Si Plunkard 30.==ITEM: The Lillian Lewis co. rest here 4-9.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Si Plunkard March 31; good performance; large house. The Gay Matinee Girl 1; performance good; small audience. Pudd'nhead Wilson May 14.

OTTAWA.—THE ROHRBAUGH THEATRE (Charles H. Ridgway, manager): Graham Earle co. March 28-2 in The Inside Track, Evil Genius, Dixie's Land, The New White Slave, Don Cæsar de Bazan, and A Woman's Honor; excellent co.; liberal patronage.

MCPHERSON.—OPERA HOUSE (J. F. McElvain, manager): Eli Perkins March 31; big business. Sharpley's Lyceum Theatre co. opened for a week 4 in A Celebrated Case to packed house; audience pleased.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Lillian Lewis in For Liberty and Love March 29; good house and co. Devil's Auction 5. Si Plunkard 9. Edouard Remenyi 8.

PARSONS.—OPERA HOUSE (O. P. M. Wiley, manager): Lillian Lewis in For Liberty and Love 28; poor performance; slim house. Miss Francis of Yale 6. Si Plunkard 8.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Monroe and Hart in The Gay Matinee Girl pleased a good house March 28. Devil's Auction 8.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): Roberts' Faust 18.==AUDITORIUM (Charles J. Humphreys, manager): Welsh Prize Singers 1 pleased a packed house.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Sharply Lyceum Theatre co March 28-2.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Mackay Opera co. 5. Sharpley Dramatic co. 11-16.

ATCHISON.—THEATRE (John Seaton, manager): Miss Francis of Yale pleased a small audience March 31.

KENTUCKY.

FRANKFORT.—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): Dad's Girl failed to appear March 28. Watson's Vaudeville co and Winnie Anderson, spiritualist, 1, 2; small houses; performance poor. Margaret Mather 12.

RICHMOND.—WHITE-BUSH OPERA HOUSE (White and Bush, managers): On account of smallpox the theatrical season has been brought to a sudden close. All bookings have been canceled by the management.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Columbian Opera co opened for a week 4 to good business. The chorus is strong and the co. is most creditable. My Friend from India 19.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Rice's Comedy co. 4, 5; fair houses; co good; weather unfavorable. Columbia Opera co. 11, 12.==ITEM: Rice's Comedy co. closed a 35 weeks' successful season here last night.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrill, manager): Maud Granger in Brother for Brother March 31; small but pleased audience. A Southern Kid 11.

MT. STERLING.—GRAND OPERA HOUSE (W. B. O'Connell, manager): John Griffith in Faust 4; fair house; poor performance. Columbia Opera co. in The Bohemian Girl 15. J. E. Toole 19.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): The Lees, hypnotists, March 28-2; good house. J. E. Toole 11. A Southern Kid 18.

ASHLAND.—THEATRE (W. Meinhart, manager): John Griffith in Faust 5; splendid performance. J. E. Toole 18.

DANVILLE.—OPERA HOUSE (C. T. Veatch, manager): Columbia Opera co. 14.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): A Night Off 2; fair business. Stuart's veriscope 3; poor house; performance good.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Nat C. Goodwin 5.

MAINE.

PORTLAND.—THE JEFFERSON (Fay Brothers and Hosford, managers): Secret Service 1, 2. The Passion Play 4-6 was well attended. The Last Stroke 12, 13.==THEATRE (Charles C. Tukesbury, manager): Wilbur Opera co. closed two weeks' engagement 2 to flattering business. The Heart of Chicago 6, 7 to good business.==ITEM: George Patch, of this city, has been engaged for The Old Homestead, taking the place made vacant by the death of Clarence M. Richardson, another Portland boy.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Spears Comedy co. opened for one week 4 to full house, giving a satisfactory performance; specialties good, particularly Maude Madison in her dances, and Una Clayton in popular songs. Champion Cake Walk co 11. The Isle of Champagne 12, 13.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): Champion Cake Walkers 1; S. R. O; disappointed audience. Pudd'nhead Wilson (return date) 15.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): The Isle of Champagne 14. Champion Cake Walk and Specialty co. 15.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): The Pulse of New York 11. The Last Stroke 14. Superba 18, 19.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): A Stranger in New York March 30 was presented excellently; attendance good. Primrose and West's Minstrels 1, 2 to fair audiences. Among the entertainers who were noticeably favored were Ezra Kendall, Carroll Johnson, the Freeze and the Shrode Brothers. Passion Play 7-9. Under the Red Robe 16. The Last Stroke 19. Kellar 20, 21. Denman Thompson 22. The Prisoner of Zenda 23. Payton Stock co. 25-30.==MUSIC HALL (W. H. Boody, manager): Harry Sargent and a very poor co appeared in A Thoroughbred March 31-2 to poor business. White Crook 18-20. Peter Maher 21-23. Miles' Ideal Stock co. 25-27.==ITEMS: La Belle Rosa and her troupe of Orientals are in town for a period.—Present appearances point to an unusually early closing of our theatres.—Huntington Hall, which was burned some time ago, will be rebuilt shortly as a combination theatre and lecture hall.
ORMSBY A. COURT.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Isle of Champagne 2 to fair business. Richard Golden and Maud Lillian Berri played the leading parts creditably. The co. is good. Dangerfield 25 and Oh! Susannah 7. Frank Daniels 9. A Stranger in New York 14. Sowing the Wind 15. El Capitan 16. The Sign of the Cross 18-20. Kellar 22. Wilbur Opera co 25-30.==NELSON THEATRE (P. F. Shea and Co., managers): The Girl from Paris paid its third visit to Springfield this season for two performances 2, and did good business. The same excellent co., headed by Georgia Caine and D. L. Don, frisked through it. What Happened to Jones made a big hit 5, 6, playing to packed houses for three performances. The audience had nothing to do but laugh, and there has never been better provocation than the work of Theodore Babcock, Mathilde Cottrelly, Leonard Grover, Jr., Kate Denin Wilson, Charles Kent, and their able assistants. Little Lord Fauntleroy 13. Bibi (House of Mercy benefit) 14-16. Cumberland '61 19. Under the Red Robe 25.==ITEM: The regular dramatic season at the Nelson will close May 28 with the Lyceum Stock co. in The Tree of Knowledge. The following Monday the house will open for a Summer vaudeville season.
EDWIN DWIGHT.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): A Stranger in New York March 31; excellent co.; good business. Murray and Mack in Finnigan's Courtship 1; satisfactory performance; fair house. The Heart of Chicago to light attendance 2. Wilbur Opera co opened 4 for week to fair business. Repertoire: The Royal Middy, Grand Duchess, Bohemian Girl, Fra Diavolo, Olivette, Mascot, Maritana, Martha, and The Two Vagabonds. The Last Stroke 11. Pudd'nhead Wilson 13. Under the Red Robe 14. Shamrock and Rose (local) 15. The Prisoner of Zenda 22. The Old Homestead 23.==NEW THEATRE (C. A. Sweeney, manager): Miss New York, Jr., pleased large audiences 4, 5.==ITEM: The opera house ushers have secured Tennessee's Pardner for their annual benefit, which will occur late in April.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Edwin Mayo in Pudd'nhead Wilson (return engagement) 1; light business, which was to be regretted, for the play is interesting and is rendered by a good co. A. R. Stover's U. T. C. 2 had a large house at the matinee and small in the evening. Corse Payton opened for a week's engagement 4 to fair business. Plays: The Parisian Princess, Flirtation, The Galley Slave, Camille, Drifted Apart, Two Friends, Is Marriage a Failure, My Kentucky Home, Two Nights in Rome, Lend Me Five Shillings, A Yankee in Cuba, A Daughter of the Regiment, Two Hearts Are Won, and The Plunger. Fine scenic productions.==ITEM: Corse Payton will close season at Bridgeport, Conn., May 7.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): What Happened to Jones 4; large and pleased audience. Oh! Susannah 6.==EMPIRE (T. F. Murray, manager): Rice and Barton's Comedians closed 2, having played to satisfactory business. Robin Hood, Jr., 14-16.==ITEM: At close of this season work will at once begin on a splendid new entrance to the opera house.

LYNN.—THEATRE (Dodge and Harrison, managers): A Boy Wanted 2 pleased good business. Corse Payton Stock co. 4-9 to big business; co excellent. Repertoire: Woman Against Woman, Denise, Only a Farmer's Daughter, East Lynne, Alone in London, A Member of Congress, An Unequal Match, The Banker's Daughter, and The Octoroon. Secret Service 11, 12.==MUSIC HALL: All Star Specialty co. 7-9.

PLYMOUTH.—DAVIS OPERA HOUSE (Perry and Calverly, managers): Pudd'nhead Wilson March 31; S. R. O. Edwin Mayo kept the audience in good humor during the whole evening. Sowing the Wind 2. Empire Stock co. 11-16. Robert G. Ingersoll 18.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Pudd'nhead Wilson, with Edwin Mayo in the title-role, supported by a good co., did a fair business March 30. Sowing the Wind 31. Pictures of the Passion Play did a light business 1-3. Under the Red Robe 13. Corse Payton co. 18-23.

LEOMINSTER.—TOWN HALL AND OPERA HOUSE (Sanderson and Cloyes, managers): A Stranger in New York, with Otis Harlan, William Devere, and other favorites in the cast, 1; good business. Secret Service 18.

PITCHBURG.—WHITNEY OPERA HOUSE (J. B. Oldfield, manager): The Heart of Chicago 1; good business; good scenic production. The Sages in their laughable hypnotic entertainment 4-7; opening business was good. Wilbur Opera co. 11-16.

MARLBORO.—THEATRE (F. W. Riley, manager): Katherine Rober co. March 28-2 failed to draw well. Rice and Hall's Minstrels 13. Coreopsis (local) 18, 19. The Prisoner of Zenda 14.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): The Heart of Chicago March 31; satisfactory performances; business fair.==ITEM: Plans are under way to enlarge the stage of the opera house.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Waite's Comedy co. closed a two weeks' engagement 9, having played to satisfied houses. De Wolf Hopper 15. Secret Service 19. The Idol's Eye 22. Andrew Mack 26.

GARDNER.—OPERA HOUSE (George E. Sanderson, manager): A Stranger in New York 2; large house; co. first-class. The Herrmanns 13.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Sowing the Wind 1. Edwin Mayo in Pudd'nhead Wilson 2; small house; good co.

GLOUCESTER.—CITY HALL: Primrose and West's Minstrels 31; small house; performance good.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Reeves' Band pleased a large audience 6. The Herrmanns 15.

WESTFIELD.—OPERA HOUSE (Clarence Van Deusen, manager): White Crook 5; good audience; acceptable performance.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Arnold Wolford's co. 11-16.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): Martin's U. T. C. 13.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): The Geisha 5 before a large audience. The music is

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tuneful, and the principals, including Mark Smith and Linda da Costa, are clever. Lewis Morrison 11, 12.==GRAND (O'Stair, manager): The Rossow Midgets played a successful engagement 31-2. Eugenie Blair is always welcome here and very large audiences greeted her 4-9. Miss Blair surprised us by her splendid emotional acting in East Lynne, Camille, and The New Magdalen. Her support was very capable. Under the Dome 11-13.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D Hardy, manager): Under the Dome 6; good business, giving satisfaction. The Geisha 7; very good business; splendid co. Other People's Money 14.==ITEM: John Reidy, of the Castle Square Opera co., came over from Detroit to sing a solo at the institution of our Lodge of Elks.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Dazzler had fair business 1; deserved better patronage. Under the Dome to small house 5. The Geisha, with Mark Smith, Laura Milliard, Linda da Costa, and a capable co., drew S. R. O. 6, pleasing everyone. Other People's Money 14.

SAGINAW.—ACADEMY OF MUSIC (J H Davidson, manager): Katie Emmett in The Waifs of New York 29; fair house. The Dazzler 30; good performance; large audience. Courtenay Morgan co. 31-2; co. and plays poor.

OWOSSO.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): Hennessy Leroyle in Other People's Money 1 was deserving of a crowded house, and Manager Brewer has secured a return date for 23. Irving French 7-9. William Owen 14-16. Walker Whiteside 21.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): Fitz and Webster in A Breezy Time 2; good business; strong co. Lewis Morrison 9. Walker Whiteside 11, 12. Under the Dome 14.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): The Dazzler March 31 gave satisfaction to a good house. Hennessy Leroyle in Other People's Money to good house 2.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Geisha 4; large and enthusiastic audience; good co. Lewis Morrison 13. The Chimes of Normandy (local) 15.

ANN ARBOR.—ATHENS THEATRE (L. J. Liesmer, manager): Under the Dome 4; fair business; satisfactory performance. The Geisha 8. The Tarrytown Widow 16.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): William Owen co. began a week's engagement 4 with Richelieu to a fair audience.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Under the Dome 16. Darkest America 27.

NILES.—OPERA HOUSE (S. Gunzburg, manager): Little Trixie 27.

SAULT STE. MARIE.—SOO OPERA HOUSE (C. W. Owen, manager): Black Bostonians, billed for 5, failed to make connections.

MINNESOTA.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E T Davidson, manager): Nellie McHenry in A Night in New York March 30; fair performance; poor audience.==ITEM: Manager Davidson has been at Alexandria, Minn., interesting the people of that town in a new opera house, and prospects are good for a $10,000 house, with capacity of 600, being built there this Summer. Plans are being made by Architect Carter, of St. Paul.

DULUTH.—THE LYCEUM (E. Z. Williams, manager): Henshaw and Ten Broeck co. in Dodge's Trip to New York March 29; good business; best of satisfaction.==ITEMS: Bachelor's Honeymoon, booked for 4, canceled. The Marks Brothers Dramatic co. closed a very successful two weeks' engagement at Normanna Hall 2; people turned away at every performance.

WINONA.—OPERA HOUSE (J. Strasilipka, manager): Black Bostonians to good business March 29; good co. Henshaw and Ten Broeck in Dodge's Trip to New York to big business 1. John E. Henshaw carried off the honors of the evening. The dancing of Ben F. Grunell deserves mention. Hogan's Alley 4

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): A Bachelor's Honeymoon March 31; fair house pleased. McGinty the Sport 5. All Star Specialty co. 19. Hopkins' Trans-Oceanics 20.

OWATONNA.—METROPOLITAN OPERA HOUSE (George R. Kinyon, manager): A Bachelor's Honeymoon 13.==AUDITORIUM (F. M. Smersch, manager): Clay Clement 8. Devil's Auction 21.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Our Flat canceled. Clay Clement 11. Devil's Auction 22.

MANKATO.—THEATRE (Jack Hoeffler, manager): Clay Clement in The New Dominion 5 to $465. Our Flat 7. Devil's Auction 23. Davis' U. T. C. co. 27.

ST. PETER.—THEATRE (Hoeffler and Hale, managers): Clay Clement 6. Robert J. Burdette 9.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Robert J. Burdette 8. Clay Clement 9.

MISSISSIPPI.

GREENVILLE.—HEXTER'S OPERA HOUSE (H. E. March, manager): Ben Hur (local), under direction of W. W. Heathcote, March 25-26; good houses. The regular season here is closed, but Mr. Heathcote will return in a short time to give some legitimate plays with local talent.

MISSOURI.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Holden Comedy co. March 28-2 in Escaped from the Law, The White Slave, Captain Herne, U. S. A., The Two Orphans, The Danites, and The Burglar's Wife to good business. Shore Acres 7. South Before the War 8. Edwin Tanner 14. Hogan's Alley 15.

MARSHALL.—OPERA HOUSE (Bryant and Newton, managers): J. Francis Kirke's Comedy co. March 28-2. Repertoire: Ten Nights in a Bar Room, Camille, The Prince of Liars, Forgiven, The Victim of Crime, and The Midnight Watch, to poor houses.

PAYETTE.—OPERA HOUSE (Lee Holladay, manager): F. A. Wade's Comedians closed a three nights' engagement 2 to fair business. Plays presented: The Beggar Prince, For a Million, and My Wife's Husband; co. good.

MOBERLY.—HEGARTY'S NEW OPERA HOUSE (P. Halloran, manager): Wade's Comedians 4, 5 presented A Beggar Prince and For a Million to crowded houses; audiences pleased. Robert Sherman co. 18-23.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Wade Comic Opera co. 14-16.

SPRINGFIELD.—BALDWIN THEATRE (W. L. Porterfield, manager): Miss Francis of Yale 5. Brothers Boone 18-20. Si Plunkard 23. The World co. 25-30.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Byron W. King, impersonator, 5.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Miss Francis of Yale 3; packed house; co. gave satisfaction. Devil's Auction 6. The Gay Matinee Girl 10.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Harry Corson Clarke to fair business in What Happened to Jones March 28-30; excellent performance. A Texas Steer to light business 3. Primrose and West's Minstrels 4, 5. Tim Murphy in Old Innocence 6, 7. Marie Wainwright 10, 12.==SUTTON'S UNION FAMILY THEATRE (Dick P. Sutton, manager): Richards and Pringle's Georgia Minstrels 28-2; S. R. O. Readick co 4-9 in Don Cæsar de Bazan.==ITEM: Manager Sutton left 4 for Spokane, Wash., to meet Managers Russell, of Seattle, and Cordray, of Portland, to arrange for house at Spokane.

ANACONDA.—THEATRE MARGARET (John Maguire, manager): Marie Jansen in The Nancy Hanks and Delmonico's at Six to light business March 28, 29. A Texas Steer, with Katie Putnam, to good house 30. Harry Corson Clarke in What Happened to Jones 31; large audience; good performance. Marie Wainwright 2 to large and well pleased audience in Shall We Forgive Her.

HELENA.—MING'S OPERA HOUSE (John W. Luke, manager): Tim Murphy in Old Innocence March 28; performance fair; small house. Marie Jansen 30 in The Nancy Hanks; fair house; performance gave satisfaction. Marie Wainwright in Shall We Forgive Her 5; performance good; large audience.==AUDITORIUM: A Texas Steer 5. Georgia Minstrels 6. Shore Acres 30.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFarland, managers): Tim Murphy March 29, 30 in Old Innocence; performance excellent; small house. Marie Jansen 13 canceled. Katie Putnam in A Texas Steer 4. Richards and Pringle's Minstrels 7. Marie Wainwright 8, 9. McGinty the Sport 15. F. Marion Crawford 21. Town Topics 23.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Marie Wainwright in Shall We Forgive Her March 30; small but pleased audience. Marie Jansen in The Nancy Hanks 2; small but enthusiastic audience. Jessie Bradbury made a hit with her coon songs. Katie Putnam in A Texas Steer 6.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Tim Murphy in Old Innocence March 28; performance good; small house. Katie Putnam in A Texas Steer 29; performance excellent; crowded house. Primrose and West's Minstrels 6.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): A Texas Steer, with Katie Putnam, March 28 to a full house; good co. McGinty the Sport 13. Black Bostonians 29.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): The Dazzler, March 30, engagement canceled.

NEBRASKA.

LINCOLN.—THE OLIVER (John Dowden, manager): Roland Reed March 28 in The Wrong Mr. Wright; big house; fine performance. Miss Francis of Yale 29; good house; pleased audience. Primrose and West's Minstrels 9.==THE FUNKE (Frank C. Zehrung, manager): Lawrence Holmes co. March 27-2 to fair houses, presenting The Smugglers, Sowing the Wind, Mystic Mountain, The Isle of Cuba, and Streets of New York. Under the Dome 8. John Dillon 14. U. T. C. 16. Clay Clement 29.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Spooner Dramatic co. March 28-2 to good business and satisfaction, presenting Pearl of Savoy, The Black Flag, A Brother's Birthright, The Egyptian Princess, Jack o' Diamonds, and An American in Cuba. Under the Dome 6. The Flints 11-16.

NEBRASKA CITY.—OVERLAND THEATRE (Carl Morton, manager): Shore Acres to packed house March 29; delighted audience. Lawrence Holmes co 4-6 in The Smugglers, The Brand of Cain, and Streets of New York. Under the Dome 9.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Archie Boyd in Shore Acres March 28 to the capacity, giving satisfaction. John Dillon 4.==AUDITORIUM (G. L. Platt, manager): Dark.

HASTINGS.—KERR OPERA HOUSE (W. Shellak, manager): A Hired Girl March 29; good house; fair co.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Spooner Dramatic co. 4-9.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): A Hired Girl to good business March 30; pleased audience.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): John Dillon 15.

NEVADA.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): Edward Harrigan to fair business in Old Lavender 5.

NEW HAMPSHIRE.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): The Heart of Chicago pleased a small audience 5. It is a peculiar fact that every time one of Lincoln J. Carter's attractions plays here the clerk of the weather books a counter attraction in the shape of a New Hampshire blizzard, and 5 was no exception.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager) Murray and Mack in Finnigan's Courtship for the benefit of the Dover Press Club March 29; large house. Secret Service 13. Kellar 15. Pudd'nhead Wilson 21.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Secret Service 14. The Old Homestead 21. A Day and a Night May 7.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): The Heart of Chicago was lightly patronized 4. Pudd'nhead Wilson 14.

CLAREMONT.—OPERA HOUSE (O. B. Rand, manager): John L. Sullivan 16.

NASHUA.—THEATRE (A. H. Davis, manager): Payton Comedy co. 11-16. Denman Thompson 20.

NEW JERSEY.

NEWARK.—THEATRE (Lee Ottolengui, manager): Lillian Russell, Della Fox, and Jeff De Angelis in The Wedding Day 4-9. What Happened to Jones 11-16. De Wolf Hopper 18-23.==JACOBS' THEATRE (M. J. Jacobs, manager): Oliver Twist was offered 4-9; Elita Proctor Otis as Nancy Sykes was excellent and with a good supporting co gave general satisfaction. Cumberland '61 11-16. The Little Trooper 18-23.==COLUMBIA THEATRE (F. W. Voigt, manager): Peck's Bad Boy kept patrons amused 4-9; business satisfactory. Veriscope 11-16.==ITEMS: Lillian Russell was unable to appear 6 because of a severe cold and her place was filled by Helen Marvin.—J. Bard Worrell, for the past two seasons resident manager of the Newark Theatre, has retired from that house. His many friends here wish him success in his future undertakings. Lee Ottolengui, formerly of the Amphion, Brooklyn, is now installed as manager.—Treasurer W. Jacobs was married 3 to a non-professional. The ceremony took place in New York city. Lodge 28, T. M. A., initiated the smallest man in the order at the meeting 3. He is Major A. J. Criqui. His height is 32 inches.
C. Z. KENT.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): The Prisoner of Zenda 1, 2; good business; co. good. Miles Ideal Stock co. 4-9 in Michael Strogoff, Unknown, A Fair Rebel, That Circus Girl, New Mexico, and Damon and Pythias to fair audiences. They remain 11-16.==EDEN THEATRE (H. E. Toovey, manager): Alma Chester co. 4-9 in An American's Victory, Mabel Heath, Ticket of Leave, The Danites, and Almost Dishonored, to fair audiences. Miss Chester was very unfortunate during this engagement, being compelled to be absent from the cast on five different evenings. On 29, 30 she was absent owing to the death of her mother and 5, 6, 7 owing to a severe cold. Emma De Weale, Miss Chester's understudy, filled the leading roles in a capable manner. Elroy's Stock co. 11-16.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): De Wolf Hopper in El Capitan gave an excellent performance to a crowded house 1. Robert Fitzsimmons' co did good business 2; numerous specialties well received. Rachelle Renard 18-23.==LYCEUM THEATRE (A. H. Simonds, manager): Coon Hollow 16. Andrew Mack 20. Henry Miller 25. Joseph Jefferson 30.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): My Friend from India 2; co. and performance first-class; fair business. Waite's Comedy co. 4-9; co. strong. In spite of Holy Week business was most satisfactory. Joseph Jefferson 29.==COLUMBUS THEATRE (John T. Platt, manager): Side Tracked 11.

PLAINFIELD.—STILLMAN THEATRE (Maze Edwards, manager): Peck's Bad Boy 11. My Friend from India 12. Pupils of the New York Military Academy will present The Merchant of Venice 16. Daniel R. Ryan co. 18-23.==ITEMS: Former manager Willey is in town.—A series of Summer concerts will be inaugurated by Manager Edwards, commencing in May and continuing until September.

TRENTON.—TAYLOR OPERA HOUSE (T. B. Taylor, manager): The Wedding Day 2. The Gormans 16. Bennett and Moulton Opera co. 18-23. Joseph Jefferson 28. Under the Red Robe 30.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Frank Cushman's Elite Vaudeville co. 4-6; light business; good co. The Light on the Point 7-9. Northern Lights 11-13.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Norris, manager): The Gormans 15. Elroy's Stock co. 25-30.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): The Tarrytown Widow 1; fair business; performance good. O'Hooligan's Wedding 11.

NEW YORK.

ALBANY.—HARMANUS THEATRE (Woodward and Voyer, managers): Cumberland '61 March 28. The Wedding Day 29. Frank Daniels in The Idol's Eye 31 pleased a large audience. He was ably assisted by a large cast, including Norma Kopp and Helen Redmond. The chorus was strong and the scenic effects added much to the opera. The Girl from Paris did not have as large a house, but a clever performance was given. Scalchi co. 9. W. H. Crane 11.==LELAND OPERA HOUSE (J. Austin Fynes, general manager): The O'Reilly and Woods show crowded the house at each performance 31-2. The co. includes the Eldridges, Lane Sisters, Pat Reilly, Frobel and Ruge, Fanchonette Sisters, Eulalie, F. D. Bryan, Gardner Brothers, and Deonzo Brothers. The Walks of All Nations closed a very good all around performance. The Bennett and Moulton Comedy co. began a week's engagement 4, opening in Darkest Russia and giving a clever performance. The bill is changed every day. The Dazzler 11-13. Vanity Fa'r 14-16. Vaudeville, headed by Robert Hilliard, 18-23.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Joseph Jefferson in The Cricket on the Hearth and Lend Me Five Shillings before a large audience 5. Mr. Jefferson was enthusiastically called before the curtain. Scalchi 6. Oh! Susannah 11, 12. Josef Hofmann 22.==COOK OPERA HOUSE (Sam S. Shubert, manager): Waite's Comic Opera co. was greeted with good attendance 4-9 in Fra Diavolo, The Chimes of Normandy, La Mascotte, Girofle-Girofla, Olivette, Paul Jones, Two Vagabonds, and The Bohemian Girl. The co. comprises a strong chorus, and with the Misses Moore, Langdon, and Morella, and Messrs. Amsden and Davey, interpreted the several operas in a highly artistic manner. Spooner Comedy co. 11-23.==ACADEMY OF MUSIC (Louis C. Cook, manager): The stock co. appeared in U. T. C. week 4-9 before fine houses. Hudson Liston, Frederick Ormonde, Fred Webber, Emma Bell, Millie Liston, and Mona Carrington handled their roles with skill.

SYRACUSE.—WIETING OPERA HOUSE (J. L. Kerr, manager): A Contented Woman to fair house 1, 2. O! Susannah 13. W. H Crane 15, 16.==BASTABLE THEATRE (S. S. Shubert, manager): The Salisbury Stock co. satisfactorily presented East Lynne to good business 4-9. Incog 11-16.==GRAND OPERA HOUSE (G. A. Edes, manager): City Club gave a fair performance 31-2 to mediocre attendance. A good co. played Tennessee's Pardner before good audiences 4-6. Corinne 11-16.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): King Dramatic co., headed by Kendel Weston and Floy Crowell, 4-9 in The Power of the Press, The Paymaster, The Wages of Sin, The Ironmaster, Brother for Brother, The Stowaway, Lights o' London, and The Lady of Lyons; co. and business fair. Waite's Comedy co. 11-16. The Sporting Duchess 22, 23.==RAND'S OPERA HOUSE (Harry G. Rand, manager): A Trip to Coontown 1, 2; performance good; business fair.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): The Wedding Day 31. The Old Coat pleased a fair house 1. Kellar mystified a good audience 2. Gonzalez Opera co. began a week's engagement 4 before a fair house. Van Osten's Three-Star Comedy co. 11-16.==BIJOU THEATRE (A. A. Fenyvessy, manager): Flynn and Sheridan's Big Sensation drew good business March 31-2 and pleased. Veriscope of the Corbett-Fitzsimmons fight 7-9.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Ullie Akerstrom co. 4-9 to good business considering Holy Week. Repertoire: A Strange Marriage, A Bachelor's Housekeeper, Under the City Lights, A Beautiful Slave, The Crushed Tragedian, Cinderella or the Little Glass Slipper, and A Waif from London.==ITEM: During the performance 5 Miss Akerstrom fainted. She was, however, able to continue the balance of the week.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Frank Daniels in The Idol's Eye packed the house 1; performance excellent. Mr. Daniels was very funny and kept the audience in a continued roar of laughter, and almost as funny was Alf C. Wheelan. Norma Kopp, Helen Redmond, and Maud Courtney have excellent voices. Scalchi co. 7. Joseph Jefferson 8. Al. G. Field's Minstrels 9. Bennett and Moulton's co. 11-16.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Tommy Shearer co. closed a week's engagement 2 to good business. Plays presented: In a Southern Home, Son of Monte Cristo, Dangers of a Great City, Which Is Mine, My Lady, Winchester, Robinson Crusoe, and Waif of the Mines. 8 Bells 23.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): Himmelein's Ideals presented 4-9 Eagle's Nest, The Devil's Web, North and South, Storm Beaten, The Black Flag, and Shadows of the Scaffold; business and co fair. Graphoscope 11, 12. Al Field's Minstrels 18. Henshaw and Ten Broeck 25.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): A Black Sheep, booked for 2, canceled. The Lyceum Theatre co. 6, featuring Lew Dockstader and Gus Williams (the latter did not appear), drew fairly well. Dockstader is a favorite here and was well received. Al. G. Field's Minstrels 16.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Tennessee's Pardner pleased a fair audience 2. Al. G. Field's Minstrels 5 to big business. King Dramatic co. 11-16. The Sporting Duchess 21.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Al G. Field's Minstrels 1 satisfied good house. The Cherry Pickers 13. Sowing the Wind 19. Lewis Morrison 21. Van Osten's Three-Star Comedy co. 25-30.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Wedding Day 1. Joseph Jefferson 9. The Waite's Comedy co. (Eastern) 18-30.==ITEM: Manager Sweet's benefit will occur in May, when Chauncey Olcott will present Sweet Inniscarra.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Kellar March 30; small business. A Black Sheep 2; small house; performance satisfactory. A Contented Woman 15.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Van Osten Comedy co. 4-9 in Monte Cristo, Mr. Barnes of New York, Dorcas, Galatea, In the Heart of the Storm, Silver King; large business. The Cherry Pickers 11. Field's Minstrels 14.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Kellar delighted a good house 1. Scalchi co. 4; fair house. The Cherry Pickers 12. A Contented Woman 16.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Washburn's Minstrels March 30; fair performance; good business. My Friend from India 14.

PORT JERVIS.—GRAND OPERA HOUSE (Jacob Kadel, manager): Guy Brothers' Minstrels 2; fair co.; business light. Kellar 4; large and delighted audience. Veriscope 6.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Veriscope 1, 2; delighted audience. The Spooners 4-9; large houses. The Fair Rebel, Hazel Kirke, A Fight for a Million, and other successful plays were presented.

UTICA.—OPERA HOUSE (H. E. Day, manager): Robert Hilliard in Lost, Twenty-four Hours 1-2; fair business. Oh! Susannah 14. The Cherry Pickers 15, 16. The Sporting Duchess 20.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Joseph Jefferson in Rip Van Winkle 6; fair house; good performance. Donald Robertson and Brandon Douglas 11, 12. The Cherry Pickers 14.

OWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): Gorton's Minstrels 5; good business; fine performance. Fields and Hanson's Minstrels 21.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Waite's Comic Opera co. closed a fairly successful week 2. Scalchi co. 5. The Dazzler drew a good house 7.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Washburn's Minstrels to a large house 7. Passion Play 11, 12. Veriscope 16. The Sporting Duchess 19.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Gorton's Minstrels 11. The Man in the Iron Mask 15. Passion Play 18, 19. Veriscope 21, 22.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Al. G. Field's Minstrels 2; good business; best of satisfaction. Darkest Russia 14.==SINK'S OPERA HOUSE (Samuel Cox, manager:) Dark.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Daniel R. Ryan co. 11-16.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Jean Reynolds' Stock co. 11-16. John L. Sullivan 22.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): Washburn Minstrels 6; full house; fair satisfaction. Veriscope 15.

OLEAN.—OPERA HOUSE (Wagner and Sons, managers): Professor Day, hypnotist, 12.==ACADEMY OF MUSIC (F. D. Leland, manager): Dark.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): Guy Brothers' Minstrels 1; performance fine; S. R. O.

HUDSON.—OPERA HOUSE: Markham's Stock co. in repertoire concluded engagement 6; business light. Al. G. Field's Minstrels 7.

CONOES.—NATIONAL BANK HALL (E. C. Game, manager): The Passion Play 4; large and satisfied audience.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Graphoscope March 31-2 was fairly patronized. Gorton's Minstrels 15.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): The Gormans in Mr. Beane from Boston March 31 gave satisfaction to a fair house.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Veriscope 19. The Loyal Heart of 1861 (local) 20.

GLENS FALLS.—OPERA HOUSE (F. E. Pruyn, manager: Andrews Opera co 4, 5 drew crowded houses; audience pleased. John L. Sullivan co 20

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Gorton's Minstrels 16.

PLATTSBURG.—THEATRE (Edwin G. Clarke, manager): Stowe's U. T. C. 11.

NORTH CAROLINA.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): Wang 4; good performance; small business. Harold Holmes' Merrymakers 7-9. Chick's Star co. 13-14.

RALEIGH.—METROPOLITAN OPERA HOUSE (George L. Meares, manager): Edwin Travers in The Private Secretary and A Jolly Night 4-5; good performance; poor business.

WILSON.—OPERA HOUSE (Joseph Thomason, manager): Chick's Comedy co. March 30, 31; fair business and performance. The Prisoner of Zenda 9.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Wang (return date) 2; excellent performances; business poor.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Wang 1; poor business.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Vella MacLeod and George Nash in A Bachelor's Honeymoon 1, 2 to fair business; co. strong. Joe Flynn 6. Primrose and West's Minstrels 11. Devil's Auction 13. Shall We Forgive Her 16. Hopkins' Trans-Oceanics 22. Thomas W. Keene 26.==ITEMS: Local-manager John Urion is running on the Republican ticket for city treasurer.—During the illness of William Winter Jefferson, Walter Hodges is playing his part in A Bachelor's Romance and is receiving much praise.—A Bachelor's Honeymoon closed its season here 2 and will open a Summer season in St. Paul 11, playing the remainder of the time in Canada.
ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Band concert (local) drew a good and pleased audience March 29. A Bachelor's Honeymoon, with George F. Nash in the leading role, to a light house 30. The cast good, but play not particularly pleasing. Joe Flynn 4. Shall We Forgive Her 29. All-Star Specialty co. 23. Hopkins' Trans-Oceanics 28.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): The concert given for benefit of Military Band March 29 was highly satisfactory; house packed. McGinty the Sport 7.==ITEM: Theo Casey, formerly the correspondent of THE MIRROR at Jamestown, has entered a dramatic school in New York.

BISMARCK.—ATHENÆUM (J. D. Wakeman, manager): A Bachelor's Honeymoon co. to fair house March 28; good performance. McGinty the Sport 8. Black Bostonians 24.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Superba March 31, 1; fair business; little change has taken place in the mechanical pantomime; Charles Guyer was clever and entertaining, and is a most adept acrobat; the other parts were not brilliantly filled, nor were the specialties introduced of a marvelous nature.==PARK THEATRE (Harry E. Feicht, manager): Cuba's Vow 31-2; fair business. Bryant and Watson's American Burlesquers 4-6; fair business; performance pleasing. Bryant and Davenport, the Washburn Sisters, Watson and Dupree, and the Brothers LaMoyne were the best features.
J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The Afro-American Specialty co. 1 gave a creditable show to small business. The Cherry Sisters 4 to light house. Mackay Opera co. 15. Henshaw and Ten Broeck 18.==ITEMS: Z. T. Swable has joined the Afro-American co. as manager.—Manager Williams, of the Market Square, is slated for a Government position.—The Cherry Sisters opened my thirtieth autograph album.—Crogan Bailey and the Bailey Sisters are visiting their home here.
W. H. MCGOWN.

AKRON.—GRAND OPERA HOUSE (W. A. Albaugh, manager) Robert Ingersoll 1; large house. Al. G. Field's Colored Minstrels 2; S. R. O.; performance excellent. A Stranger in New York 9. Ward and Vokes 14. The Chimes of Normandy (local) 15, 16.==ITEMS: The Grand Opera House has been sold to Judge J. W. Albaugh, of Canton, Ohio, and Professor W. F. Stickles, of Akron. W. A. Albaugh will continue the management. The deal was closed 2.—There is considerable talk here of out of town capitalists erecting an opera house in the near future.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): The Sign of the Cross March 31. The Bostonians gave The Serenade to S. R. O. 6. The opera was beautifully staged and finely sung. Italian Opera co. 20, 21.==PEOPLE'S THEATRE (S. W Brady, manager): Hi Henry's Minstrels pleased good houses 31-2; exceptionally good old time minstrel performances. When London Sleeps drew well 3-6; co. was good.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Ole Olson 21.==AUDITORIUM (M. H. Haskell, manager): The Dazzler 4; small house; performance good. Washburn's Minstrels 9. Ideal Troubadours 21.==ITEM: C. H. Richardson, the popular treasurer of Smith's Opera House, and formerly treasurer of Walter L. Main's Circus, was elected Mayor of this city on the Republican ticket 4.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Field's Colored Minstrels March 30; good audience; co. fair. Katie Emmett in The Waifs of New York 31 pleased a small house. Superba 2; immense audience. Wilson Theatre co. opened for a week 4 to good business in Paradise Regained. Lewis Morrison 15. The Tarrytown Widow 25.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Co., managers): Colonel Robert G. Ingersoll March 30; big house. The Heart of Chicago 31; fair house; fine performance. Sadie Raymond in The Missouri Girl 2; good business. Fanny Rice 9. Henshaw and Ten Broeck 23.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Macauley-Patton co. March 28-2 to fair houses; co. up to standard. Plays: The

Minister's Son, The Struggle for Gold, The Pavements of Paris, The Sly Old Fox, The Queen of Diamonds, The Minister's Son, and Ten Nights in a Barroom.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager): Joshua Simpkins drew good business March 31; performance fair. Warren Comedy co. opened for a week 4, with Vixie; fair business and co. Al. G. Field's Colored Minstrels 14. U. T C. (local) 16. Yankee in Cuba (local) 23.

GREENFIELD.—OPERA HOUSE (Heidingsfeld and DePoy, managers): Macauley-Patton co. opened for a week 4 in A Minister's Son to S. R. O.; co. good. Repertoire: Struggle for Gold, Pavements of Paris, A Sly Old Fox, Mother and Son, and The Queen of Diamonds.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Thomas E. Shea closed week 2 to big business, presenting Dr. Jekyll and Mr. Hyde, Brutus, and The Fire Patrol. Robert Downing 4 presented The Gladiator to large and pleased audience.

LORAIN.—WAGNER OPERA HOUSE (H. S. Burrett, manager): The Heart of Chicago 2; good performance; large audience. Davis Brothers' U. T. C. 4 turned people away; fair performance. Fields and Hanson's Minstrels 8.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): Donnelly and Girard in The Geezer pleased a large audience 1.==MEMORIAL HALL (T. F. Spangler, manager): Joshua Perkins co. 5; business good. ==ITEM: The above attractions mark the close of the regular season here.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Raetz, manager): The Dazzler, brighter than ever, delighted a large audience 2. Robinson's U. T. C. co. 9. The Missouri Girl 12. Cherry Sisters 16. Washburn's Minstrels 18. A Baggage Check 21. Shore Acres 28.

CANTON.—THE GRAND (M. C. Barber, manager): Scalchi March 31. Robert Downing in Othello (benefit K. of P.) 1; large audience. Joshua Simpkins 2; good business. Al. G. Field's Colored Minstrels 4 pleased a fair-sized audience.

LIMA.—FAUROT OPERA HOUSE (Howard G. Hyde, manager): The Real Widow Brown pleased a fair house 31. A medium house greeted Chimmie Fadden 5. Stetson's U. T. C. 6; good business. Our Flat 12. Henshaw and Ten Broeck 15.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Stetson's U. T. C. 5; crowded house; performance pleasing. Chimmie Fadden 6; good performance, light business. Mackay Opera co. 12.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): The Heart of Chicago 4; general satisfaction; good house. Ward and Vokes 15.

KENT.—OPERA HOUSE (Davis and Livingston, managers): The Heart of Chicago 1; pleasing performance; large house.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Chimmie Fadden 4; small audience. The Heart of Chicago 6.

WADSWORTH.—OPERA HOUSE (J. F. Detwiler, manager): Sadie Raymond in Daisy, the Missouri Girl 5; crowded house; performance excellent.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): The Three Bostonians pleased a fair house March 30. Stetson's U. T. C. pleased seven hundred people 31. Macauley-Patton co. 11-16.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Sadie Raymond (return) March 30 in The Missouri Girl; good performance and audience. Joshua Simpkins 6.

BRYAN.—JONES' OPERA HOUSE (L. D. Bentley, manager): Empire stock co. 5-9. Porter J. White 16. Other People's Money 20.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): American Burlesquers 7. Al. Martin's U. T. C. 16. Al. G. Field's Colored Minstrels 21.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): The Real Widow Brown 4; small but pleased audience. Mackay Opera co. 13.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Cherry Sisters March 31; small business. Macauley-Patton co. 18-24.

STEUBENVILLE.—CITY OPERA HOUSE (Charles Holton, manager): The Wizard of the Nile March 31 to a large and appreciative audience. Robert Downing in Othello 5; fair house. Jessie Mae Hall 11-16. J. E. Toole 23. Warren Dramatic co. 25-30.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Scalchi co. 1. A Stranger in New York 8. Local Elks will give their annual benefit performance 12 with the Ward and Vokes co. in The Governors.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Chimmie Fadden 1; small house; fair satisfaction. Davis' U. T. C. 11.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Joshua Simpkins 1; fair house and co. Davis' U. T. C. 2; good house; fair co. Josie Mills' co. 4-10; good house; fair co.

NAPOLEON.—OPERA HOUSE (J. E. Musser, manager): Mackay Opera co. 5; fair house; excellent performance.

NEWARK.—MEMORIAL AUDITORIUM (J. B. Rosebraugh, manager): Donnelly and Girard in the Geezer March 31; business fair. Josie Mills' co. 11-13.

MARION.—GRAND OPERA HOUSE (F. B. Arnold, manager): Perkins D. Fisher in The Real Widow Brown 2; fair house; co. poor. Washburn's Minstrels 16.

ATHENS.—OPERA HOUSE (Miller and McCune, managers): Stetson's U. T. C. March 25 failed to appear or send word. Amy Whaley Concert co. 4; delightful entertainment. Faust 16.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): John Griffith in Faust 6; splendid performance; fair audience. Cherry Sisters 7.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Cherry Sisters 8.==ITEMS: Dr. Waddle will join Buffalo Bill 26.

ADA.—WHITESIDE THEATRE (O. H. Goldsmith, manager): Mackay Opera co. 6 in Said Pasha; performance and business good.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Al. G. Field's Minstrels 7; splendid performance; good business. Nellie McHenry 16.

CHICAGO.—OPERA HOUSE (Louis Simmermacher, manager): Sadie Raymond 9.

TROY.—OPERA HOUSE (D. L. Lee, manager): Stetson's U. T. C. 4; S. R. O. Nothing booked.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): World, Keller and Mack in Town Topics, March 28; good business; performance fair. Frank Lindon in The Prisoner of Algiers 28; fair business; co. average. Dante, magician, 6, 7. Jane Coombs 9. A Jay in New York 14.

BAKER CITY.—RUST'S HALL (L. Freitag, manager): Eleason, magician, March 25, 26; good business and performance. Bittner Theatre co. 1-6; business good; fair performance. Dan Sully 7.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Princess Rosebud 11, 12. The Kerry Gow 13 ==HERSKER'S THEATRE (John Hersker, manager): Dark ==ITEMS: Joseph Murphy and co. rested here 4-9. They will play again at Shenandoah, Pa., 11 —The Lakeside Railway will experiment with vaudeville entertainments this Summer at their High Point Park, midway between this city and Shenandoah —William Milliken, late with the Si Plunkard co., has joined the Ideal Troubadours. R. W. SHENTZINGER.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Katie Emmett in The Waifs of New York had a fair house 1. The Sporting Duchess 2; large audience, and gave satisfaction. A Stranger in New York 6; large and enthusiastic audience.== OPERA HOUSE (James G. Ellis, manager): James B. Mackie, booked for 2, did not appear. The Ethel Tucker Repertoire co., billed for 4-9, failed to materialize. Miss Tucker wired Manager Ellis from Carbondale, Pa., to the effect that her leading man had taken suddenly ill and that she would be unable to fill her engagement. Josie Mills co. 25-30.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Joseph Greene, supported by a good repertoire co., presented The Silver King, The Westerner, A Plain Old Irishman and other plays to fair business considering Holy Week 4-9. Clever specialties were given by R. C. Chamberlin, Eva Aymar, and Grace Enler. A Southern Romance 11. Francis Wilson 12. A Romance of Coon Hollow 15. The Wizard of the Nile 16. Henry Miller 23.==ITEM: George Goodhart, of this city, has taken charge of car No. 2 of Ringling Brothers' Circus.

SCRANTON.—LYCEUM (Reis and Burgunder, managers): What Dreams May Come 1; light business; satisfactory performance. Our Boys 2; light house; fair co. A Contented Woman 11. Passion Play 13, 14. A Southern Romance 15, 16.==ACADEMY OF MUSIC (Reis and Burgunder, managers): The Real Widow Brown 4-6 to poor business; good co. Alma Chester co 11-16 ==LINDEN (N. H. Brooks, manager): Reiff Stock co. will play repertoire for six weeks, beginning 11.==MUSIC HALL (A. A. Fenyvessy, manager): Parisian Widows 14-16.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): The Old Coat 2; play and co. well received. A Contented Woman 12. A Southern Romance 14. Passion Play pictures 15, 16. Sol Smith Russell 22.==GRAND OPERA HOUSE (M. H. Burgunder, manager): The Real Widow Brown 7-9; good business. Humanity 11-13.==ITEM: M. H. Burgunder, manager of the Grand Opera House and the Nesbitt, is touring the South for the benefit of his health. He is accompanied by his wife and family.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): A Stranger in New York 5 to good house. Harry Conor is better than ever and Sadie Martinot is perfection. Frank McKee will join the co. in Johnstown and take them through to Chicago. Florence Wickes has replaced Nellie Butler. Fanny Rice in At the French Ball 6; full house. Bryant and Watson's American Burlesquers 9 will close our season.

CARLISLE.—SENTINEL OPERA HOUSE (George Yeager, manager): Faust 26.==ITEMS: Joseph C. Kissell, late of Miss Philadelphia co., is home and will sing the principal tenor part with the Carlisle Opera co. here 19, 20 and for a week on the road.—Frank Rhoads, musical director of Gilmore and Leonard's Hogan's Alley co. No. 2, is home after a prosperous season of twenty-eight weeks.—The brick work is nearly completed for the new opera house.

YORK.—OPERA HOUSE (B. C. Pentz, manager): My Friend from India March 24; fair and pleased audience. Joe Ott in The Star Gazer 28 drew fair business; star and co. good. The Sporting Duchess with Ffolliott Paget and admirable support drew a fair and appreciative audience 31. Rentfrow's Pathfinders opened for a week 4 to big business in The Lightning Express.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Joseph Greene co. presented The Silver King, Lend Me Your Wife, The Westerner, Through Russian Snows, The Train Robbery March 28-2 to medium business. Neva Aymar scored a hit. Carr Concert co. 4; large audience.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (M. Reis, manager): Thomas D. Van Osten's Three Star Comedy co., March 28-2 in In the Heart of the Storm, Dorcas, Mr. Barnes of New York, Monte Cristo, Silver King, Saved, or A Wife's Peril, and A Fearless Man; good business; excellent co.

JEANNETTE.—OPERA HOUSE (A. L. Bethune, manager): James B. Mackie in Grimes' Cellar Door March 30; fair house; poor performance. Return engagement for benefit of Belvidere Club 2; fair house.==ITEM: The Mackie co. closed its season here.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): The Real Widow Brown 2; fair house; hilarious audience. Sawtelle Dramatic co. opened for a week 4 to fair business. On account of Holy Week the houses, except at matinees, have been below the standard. Co. is one of merit and deserves better support.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): James B. Mackie in Grimes' Cellar Door March 31; fair performance and business. Peters and Green co 4-6; fine performance; fair business. Joshua Simpkins 18. My Friend from India 27.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Wilbur-Kirwin Opera co. gave Said Pasha, Royal Middy, Girofle-Girofla, Olivette, Carmen, and Two Vagabonds 4-9.==GRAND OPERA HOUSE (George M. Miller, manager): Closed for season.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Elroy Stock co closed a fair week's business 2, having presented A Fair Rebel, The White Squadron, Paradise Alley, Wife for Wife, The Land of the Midnight Sun, She, and The Midnight Alarm. A Southern Romance 13.

RENOVO.—KANE'S THEATRE (Kane Brothers, managers): Boston Ideals closed an unsuccessful week March 26 and disbanded; co. poor. Old Southern Life closed its season here 29. A Contented Woman 13. The Drummer Boy of Shiloh 14-16.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Frederick and Minnie Seward co. closed a week of deservedly light business 2. The Sporting Duchess drew a large and pleased audience 4. Himmelein's Ideals 11-16.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (John M. Grable, manager): The Carrie Stanley Burns co. opened 4 for three nights, giving good satisfaction to a fair audience.

PITTSTON.—MUSIC HALL (C. C. King, manager): Guy Brothers' Minstrels 11. Rory O'Moore 21. Drummer Boy of Shiloh (return) 22, 23. Ethel Tucker co. 25-30.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Robert Fitzsimmons co. 1; large and enthusiastic audience.

GIRARDVILLE.—PALACE THEATRE (J. B. Hoellman, manager): John S. Murphy in The Kerry Gow 2; fair house and co.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): The Sporting Duchess 5; excellent co.; large audience. Valentine Abt 18. Al. Field's Minstrels 21. J. E. Toole 27.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Wolbert and Russell's Comedy co. opened 4 for three nights to deservedly poor business.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P. Way, manager): Fanny Rice in At the French Ball 5; poor business; audience pleased. The Wizard of the Nile 13. London Belles 20.

TARENTUM.—ALHAMBRA THEATRE (George E. Holmes, manager): Fanny Rice 7. Joshua Simpkins 20.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): The Sporting Duchess 9. Tommy Shearer co. 11-16.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Al. G. Field's Colored Minstrels 13. Cherry Sisters 25.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (Charles R. Jones, manager): Joshua Simpkins 12.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): A Baggage Check 2; light attendance. The Bostonians in The Serenade 6; strong cast; big business. Waite's Opera co. 11-16.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Clara Turner in A Prisoner of War and The Heart of Virginia 21-23.

McKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Peters and Green Comedy co. (return) 9.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Scalchi Concert co 2. The Sporting Duchess 6; good business. Lewis Morrison 12.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): June Agnott co. closed their engagement 2 to very good business. Al. G. Field's Minstrels 8.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph Gould, manager): Richards and Canfield in My Boys March 30; fair audience; co. good. Joseph Murphy 14.

KANE.—LYCEUM THEATRE (B. N. Jacobson, manager): Dark.==VERBECK'S AUDITORIUM (George H. Verbeck, manager): J. E. Toole 29.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersly, manager): Joseph Murphy in The Kerry Gow to poor business 1.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): Guy Brothers' Minstrels 7; fair audience; good co. Ullie Akerstrom 11-16.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Field's Minstrels 19.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Frederick and Minnie Seward co. 11-16.

BROWNSVILLE.—OPERA HOUSE (Cress and Griffin, managers): Joshua Simpkins 22.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): James B. Mackie in Grimes' Cellar Door 1; fair performance and house. Fanny Rice 8. Coon Hollow 13.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Coon Hollow 11. Joshua Simpkins 17.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Miss New York, Jr., pleased a medium sized house 6. Kellar, booked for 9, canceled. Graham's Southern Specialty and Cake Walk co. (return) 28. The season at this house is fast coming to a close.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager): Hazel Kirke March 31-2; good business; satisfactory performance.==ITEM: Mrs. Spitz, who has been on the sick list, is looking after the interests of the Opera House again.

RIVERPOINT.—OPERA HOUSE (J. H. Thornton, manager): Frankie Carpenter co. 11-16.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Under the Red Robe 12.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): Peruchi-Beldeni-Woodward-Warren co. closed a week's engagement 2. Plays presented: Georgia Cracker, Davy Crockett, Triss, Country Politician, Kathleen Mavourneen. The Academy of Music will be dark for some time.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Wang (return) March 31; good business. A Night at the Circus and Fun on the Bristol to good business 1, 2. Old Farmer Hopkins 14.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Wang March 30; large and pleased audience.

CAMDEN.—OPERA HOUSE (Malone and Boykin, managers): Edward A. Davis in His Excellency 1.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (H. J. Mowrey, manager): Clay Clement 4 canceled. Bartlett Theatre co. 25-30.

TENNESSEE.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Columbia Opera co. presented The Mascot, Said Pasha, Girofle-Girofla, The Chimes of Normandy, Fra Diavolo, Olivette, and the Bohemian Girl March 28-2 to crowded houses; co. excellent. The Girl from Paris (return date) 11.

TEXAS.

WACO.—THE GRAND (Weis and Solomon, managers): A Night Off March 29 drew a small-sized audience; performance fair. The Girl I Left Behind Me 30. Nat C. Goodwin in A Gilded Fool 1 to a large audience. The performance was most enthusiastically received. This was Mr. Goodwin's first appearance here and both he and Maxine Elliott received ovations. Rose Stillman co. 4-9. 1492 15.
W. V. LYONS.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (E. Bergman, manager): Nat C. Goodwin presented An American Citizen to large house March 29; everyone delighted. A Night Off drew only a fair house 31. Grau Opera co. 4-9.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): The Girl I Left Behind Me March 31. Nat C. Goodwin, assisted by Maxine Elliott and his superb co., presented A Gilded Fool 2 to S. R. O.; excellent performance.

AUSTIN.—HANCOCK OPERA HOUSE (Rigsby and Walker, managers): The Girl I Left Behind Me March 29. Nat C. Goodwin presented A Gilded Fool 31; large house; performance pleased.

DALLAS.—OPERA HOUSE (George Anzy, manager): Nat. C Goodwin, assisted by Maxine Elliott, presented An American Citizen 4; large audience; excellent performance.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): A Night Off March 30; good performance; fair house.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): Schubert Quartette March 28 pleased a large audience. Lady Africa Specialty co. 6.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (Charles Gaines, manager): Boston Ideal Club to excellent business March 30; everyone pleased.

EL PASO.—MYAR'S OPERA HOUSE (Rigsby and Walker, lessees): 1492 7.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Lady Africa co. 5.

UTAH.

SALT LAKE CITY.—THEATRE (C. S. Burton, manager): Edward Harrigan in Old Lavender March 28, 29; fair business. Local amateurs under direction of Maud M. Babcock presented A Morning Call and Pygmalion and Galatea 1, 2 to light houses.==NEW GRAND THEATRE (H. F. McGarvie, manager): A Boy Wanted 4-9.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Bon Ton Burlesque co. 4; business fair. Andrews Opera co. 11-12 in Martha, the Bohemian Girl, Cavalleria Rusticana, and The Pirates of Penzance. John L. Sullivan co. 18. Frank Daniels 23. Waite's Comedy co. 25-30.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Al. G. Field's Minstrels 11.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Andrews Opera co. 6, 7; crowded houses; audiences pleased. Rice's Comedians 11-18.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Large and pleased audience greeted Margaret Mather in Cymbeline 1, 2.== ITEM: The Little Tycoon will be presented by local talent 11, 12 for the benefit of the Elks Charity Fund, under the able direction of Professor Mose Stein, leader of the Academy Orchestra. Oscar P. Sisson has been engaged to direct the stage.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Margaret Mather in Cymbeline March 31; performance good; business good. Young Mrs. Winthrop (local) 12.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Wang 7 canceled. The Girl from Paris 15.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Wang did not appear 6. Harold Holmes' co. 11-13.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): House dark till 14. The Girl from Paris 14.

WASHINGTON.

SEATTLE.—THEATRE (Cal Helig, manager): Marie Wainwright and a well balanced co. in Shall We Forgive Her to good business March 24-26. Daniel Sully in O'Brien the Contractor and Auld Lang Syne to good houses 27-28. Primrose and West's Minstrels 31; S. R. O.; good show. A Stranger in New York to good houses 3-5.==THIRD AVENUE THEATRE (W. M. Russell, manager): Town Topics to splendid houses 3-9.==PIKE STREET THEATRE (E. R. Lang, manager): Queen of the Plains and continuous performance 3-9.

TACOMA.—THEATRE (L. A. Wing, resident manager): Dan Sully in O'Brien the Contractor March 26; fair house. A Stranger in New York 28; good business; play well received. Primrose and West's Minstrels 30; full house; good minstrelsy.==LYCEUM (G. Harry Graham, manager): Mahara's Minstrels 27; performance acceptable; attendance fair.

WALLA WALLA.—PAINE OPERA HOUSE (J. G. Paine, manager): Dante, magician, March 30, 31; small houses; good performances. Roberts' Faust 13. Frederick Warde 15. Janet Waldorf 18, 19. Richards and Pringle's Minstrels 21.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Marie Wainwright in Shall We Forgive Her 28, 29; good business; play well presented. Primrose and West's Minstrels 2; large house; excellent performance.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): A Stranger in New York 1; good performance and business. Mahara's Colored Minstrels 6.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Donnelly and Girard in The Geezer 2; fair house. Martin's U. T. C. 15.==GRAND OPERA HOUSE (Charles A. Feinler, manager): The White Slave March 31-2; good co. and business. Wilson Comedy co. 10-23.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): The Wizard of the Nile 5; good business. Margaret Mather in Cymbeline 6; fair business. John Griffith 9.

HUNTINGTON.—DAVIS THEATRE (W. D. Keister, manager): The Wizard of the Nile 4. Margaret Mather 7. Killarney and the Rhine 16. Henshaw and Ten Broeck 26.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (L. S. Hornor, manager): Faust 18. Field's Minstrels 19. Cuba's Vow 21.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): The Wizard of the Nile 1; fair house; performance good. American Burlesquers 8.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, manager): Martin's U. T. C. 14.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Warren Comedy co. 11-16.

WISCONSIN.

JANESVILLE.—MYERS GRAND OPERA HOUSE (William H. Stoddard, manager): Nellie McHenry 11. Darkest America 16.==ITEM: Peter L. Myers, a former manager of the Myers Grand Opera House, will resume the management of the house Aug. 25. Mr. Myers will play but one attraction a week, and nothing but the first-class stars and combinations will be booked.

RACINE.—BELLE CITY OPERA HOUSE (D. P. Long, manager): Third performance wound up the week's engagement of Harland Dramatic co. March 27. Inferior quality of performance combined with lack of attendance caused it. A large audience enjoyed Dodge's Trip to New York by Henshaw and Ten Broeck 3; specialties good. Ole Olson 9. Hopkins' Trans-Oceanics 10. Darkest America 14.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Henshaw and Ten Broeck March 30 in Dodge's Trip to New York; good house. Nellie McHenry in A Night in New York 31; small audience. Frank E. Long co. 4-9 to good business.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Nellie McHenry in A Night in New York 2; crowded house. Henshaw and Ten Broeck 5.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Nellie McHenry in A Night in New York to good business 2; performance satisfactory.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): May Smith Robbins and her co. in Little

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Trixie 3; fair audience. Henshaw and Ten Broeck in Dodge's Trip to New York 4; good house; much applause. Return date 10. Ole Olson 8.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): The Black Bostonians to packed house 2; good entertainers. Black Trilby 7. Bryan's Comedians 11-16.

POND DU LAC.—CRESCENT OPERA HOUSE (William H. Stoddard, manager): May Smith Robins in Little Trixie 4; very poor house; excellent performance. Henshaw and Ten Broeck in Dodge's Trip to New York 7. Hopkins' Trans-Oceanics 11.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Henshaw and Ten Broeck in Dodge's Trip to New York 2; fair house; satisfactory performance. Cleo Benoir co. in The Inventor opened for a week's engagement 4 to a large audience.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): The Black Bostonians to a big house 1; performance good. Miss Palmer made the hit of the evening. Bryan's Comedians opened to S. R. O. 3 for a week.

ASHLAND.—GRAND OPERA HOUSE (John Meis manager): Ben Hendricks in Ole Olson March 31 to a crowded house; audience pleased. Black Bostonians 9.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Human Hearts 3; good business; audience pleased. Calhoun Opera co. (return) 10. Darkest America 13. Moore and Livingston co. 24.

WEST SUPERIOR.—GRAND OPERA HOUSE (F. J. Marsh, manager): Marks Brothers 4-16. Shall We Forgive Her 22. Devil's Auction 27.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Black Bostonians March 30; light house.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): Jossey and Marvin co. March 28-2 in Braving the World, All a Mistake, The Devil and Co., Under Two Flags, Child of the Regiment, A Married Bachelor, and Southern Rose; co and business good. A Hired Girl 21. Empire Comedy co. 25-30.

CHEYENNE.—OPERA HOUSE (Stahle and Bailey, managers): A Hired Girl 1; performance unsatisfactory; house good. Under the Dome 4.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacob, managers): Stowe's U. T. C. opened 4 to fair business. Specialties are good, but co. poor. The Sign of the Cross 11-16.==QUEEN'S THEATRE (Sparrow and Jacobs, managers): Beryl Hope Stock co. presented East Lynne to fair business 4 and gave a good performance. Beryl Hope as Lady Isabel was at her best. Howard Hansell, Harold Hartsell, Una Abell, and Dickie Delaro are worthy of special mention. The Lost Paradise 11-16.==THEATRE FRANCAIS (W. E. Phillips, manager): Stock co produced The Wages of Sin 4 to good business. Florence Roberts as Ruth Hope scored a big hit, her emotional work being particularly fine. Harrington Reynolds, T. J. McGrane, and Dora Norman were also very good. Nellie Callahan gave a charming performance, and the rest of the cast did excellent work. The Ensign 11-16.==THEATRE ROYAL (Sparrow and Jacobs, managers): The Land of the Living opened to fair business 4. The play is well staged and the co. capable. Lillian Washburn, Leo Hardman, and Flossie Binnott doing particularly good work. The Heart of Chicago 11-16.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The Sign of the Cross 4-9. The Geisha 12, 13.==PRINCESS THEATRE (O. B. Sheppard, manager): The Strange Adventures of Miss Brown is being presented by the Cummings Stock co. 4-9, the last week of their very successful run, to good business.==OPERA HOUSE (Ambrose J. Small, manager): Darkest Russia 4-6; fair business. Two Little Vagabonds 11-16.==MASSEY MUSIC HALL (I. E. Suckling, manager): The Scotch concert 5 was most successful. David Bispham reappeared after an absence of some months and was warmly welcomed. Janet D. Grant has an excellent contralto voice and gives promise of a very bright future.

LONDON.—GRAND OPERA HOUSE (A. E. Boote manager): Superba 5, 6; good business; the cast is good. Individual hits were made by Louise Truax, Nellie Daly, and Charles Guyer. Francis Wilson 8. Eugenie Blair 11-16.==ITEMS: The Wesley Stock co. disbanded here 2, but the members are still in town, their claims for salaries not having been settled, as the money found on the person of the dead manager, Tuttle, is held by the authorities.—Fanny Davenport, booked for 8, canceled, and Francis Wilson was secured to fill the date.—The Superba co. have subscribed $44 to aid Mrs. W. D. Emerson (Laura Wilson) during her husband's imprisonment.

WINNIPEG.—THEATRE (C. P. Walker, manager): McGinty the Sport 1, 2 did not draw large houses. Marie Wainwright 18, 19. All Star Specialty co. 21, 22. Hopkins' Trans-Oceanics 26, 27.==GRAND OPERA HOUSE (Seach and Sharpe, managers): Litz and Davis' Stock co in Shadows of a Great City, Article 47, or the Creole. Through the Lines, and She.==ITEMS: F. Marion Crawford will octure here 25-26.—The Winnipeg Theatre will close its season May 15 with James O'Neill in two standard plays.—The Orris Ober Stock co is touring Manitoba towns en route to Pacific Coast.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Buffalo Lyceum Vaudeville co. 5 opened up to fair business. Co included Halliday and Ward, Pearl Andrews, Nelsonia, Lotta Gladstone, Mlle. Flora, Lew Dockstader, and the Lamont Family; good performance; general satisfaction. Francis Wilson in Half a King 8; first-class performance; large audience. Mr. Wilson was at his best and his supporting co. good. Superba 8, 9. Eugenie Blair Stock co. 18-23.

QUEBEC.—ACADEMY OF MUSIC (Charles Palmer, manager): The Land of the Living 11-13. Stowe's U. T. C. 14-16. A stock co. under the management of Patrick and Reniger, supporting Edward E. Rose, will open 18 in The Silver King.==GAIETY: A French Opera co. will open 11 in La Fille de Tambour Major.==CASINO (P. Dinan, manager): Probably will reopen 5 with a vaudeville bill.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Donald Robertson and Brandon Douglas, supported by a good co., presented The Man in the Iron Mask and The White Mouse 4-6 to good business. Henry E. Dixey 7, 8.==GRAND OPERA HOUSE (Joseph Frank, manager): The stock co. are in their eleventh week 4-9, presenting Turned Up and British Born in an excellent way; large audiences.

ST. THOMAS.—DUNCOMBE'S OPERA HOUSE (T. H. Duncombe, manager): William Owen co. 1, 2; fair houses. Romeo and Juliet, David Garrick, and The Marble Heart were excellently played. Superba 4; packed house; performance thoroughly enjoyable. The Geisha 11.

MONCTON.—OPERA HOUSE (A. E. Holstead, manager).==ITEM: The Opera House, which has been closed for some weeks, has been newly painted and upholstered, and new scenery is being made. Mr. Holstead, the new manager, took charge of the house 1.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): A Stranger in New York March 31; excellent performance; S. R. O. Mahara's Minstrels 4. Frederick Warde 8. Town Topics 13.==DUNN HALL (Walter Boult, manager): F. Marion Crawford 13.

ST. CATHARINES.—GRAND OPERA HOUSE (T. Lalor, manager): Lyceum vaudeville co., including Lew Dockstader, to good business 4. Field's Minstrels canceled 9, date being filled by Francis Wilson. The Geisha 14.

BROCKVILLE.—GRAND OPERA HOUSE (J. L. Upham, manager): Stowe's U. T. C. March 31; night performance to capacity. Donald Robertson and Brandon Douglas 7, 8.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Ole Theobaldi in concerts March 29, 30; fair business; deserving of crowded houses. Frost's Comedy co. opened for a week 4 in Caprice; performance and business fair.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): Robertson and Douglas co. 27. Morgan Wood 29.

BRANTFORD.—STRATFORD'S OPERA HOUSE (R. S. Tuttle, manager): Zera Semon 4-9; fair business. The Geisha 15.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): The Robertson-Douglas co. March 29 to fair house; excellent co. Burton-Thompson co. 11.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager): Darkest Russia March 31; fair house. Superba 7.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: Milwaukee, Wis., April 18-23.

A BAGGAGE CHECK: Cincinnati, O., April 10-16.

A BLACK SHEEP: Baltimore, Md., April 11-16.

A BREEZY TIME (Southern: Fitz and Webster, mgrs.): Cedar Rapids, Ia., April 18, Anamosa 19, Maquoketa 20, Clinton 21, Sterling, Ill., 22.

A CONTENTED WOMAN (Hoyt's: Fred E. Wright, mgr.): Scranton, Pa., April 11, Wilkes-Barre 12, Renovo 13, Ridgway 14, Corning, N. Y., 15, Ithaca 16, Binghamton 18.

A GUILTY MOTHER (James H. Wallick, mgr.): Pittsburg, Pa., April 11-16.

A HIRED GIRL (Blaney's: Hollis E. Cooley, mgr.): Victor, Col., April 11, Pueblo 12, Colorado Springs 13, Idaho Springs 14, Georgetown 15, Boulder 16, Ft. Collins 18, Greeley 19, Laramie, Wyo., 20, Rawlins 21, Rock Springs 22, Park City, U., 24, Salt Lake City 25-30.

A HOT OLD TIME (Edgar Selden, mgr.): Chicago, Ill., April 4-12.

A JAY IN NEW YORK: Oakland, Cal., April 11-13, Portland, Ore., 18-23, Seattle, Wash., 25-30.

A JOLLY NIGHT: Richmond, Va., April 15.

A MILK WHITE FLAG: Chicago, Ill., April 4-16, Milwaukee, Wis., 18-23.

A NIGHT OFF (Jean H. Williams, mgr.): Jackson, Miss., April 11, Meridian 13, Selma, Ala., 14, Montgomery 15, Birmingham 16, Nashville, Tenn., 19, Bowling Green, Ky., 20.

A SOUTHERN KID (Rosar and Mason, mgrs.): Paducah, Ky., April 11.

A SOUTHERN ROMANCE: Lancaster, Pa., April 11, Harrisburg 12, Ashland 13, Wilkes-Barre 14, Scranton 15, 16, Susquehanna 18, Williamsport 19, 20, Troy, N. Y., 21, 22, Amsterdam 23.

A STRANGER IN NEW YORK (No. 1): Chicago, Ill., April 11-16.

A STRANGER IN NEW YORK (No. 2: E. M. Dasher, mgr.): San Francisco, Cal., April 11-16.

A STRANGER IN NEW YORK (No. 3: Haverhill, Mass., April 11, Salem 12, Hartford, Conn., 13, Springfield, Mass., 14, Meriden, Conn., 15, New Haven 16.

A TEXAS STEER: Tacoma, Wash., April 11, Victoria, B. C., 13, Nanimo 14, Wellington 15, Vancouver 16.

A TRIP TO CHINATOWN (Hoyt's: John R. Considine, mgr.): Detroit, Mich., April 11-16.

A TRIP TO COONTOWN: Norwalk, Conn., April 11.

ACME COMEDY: Comanche, Tex., April 4-11.

ADAMS, MAUDE (Chas. Frohman, mgr.): New York city Sept. 27—indefinite.

AGNOTT, JUNE (T. C. Howard, mgr.): Cambridge Springs, Pa., April 11-16.

AKERSTROM, ULLIE (Gus Bernard, mgr.): Scranton, Pa., April 18-23, Bridgeport, Conn., 25-30.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

ARNOLD-WELLS PLAYERS: Columbia, Pa., April 11-16, York 18-24.

AT PINEY RIDGE: Jersey City, N. J., April 11-16.

BELL, DIGBY: New Haven, Conn., April 15, New York City 18-24.

BENNETT, MOULTON (Monte Thompson, mgr.): Schenectady, N. Y., April 11-16, Trenton, N. J., 18-23, Newburg, N. Y., 25-30.

BESIDE THE BONNIE BRIER BUSH: Chicago, Ill., April 11-16.

BIDWELL, SYLVIA (A Humphrey Major, mgr.): South Bend, Ind., April 11-16.

BLUE JEANS (Edward Arlington, mgr.): St. Louis, Mo., April 11-16, Chicago, Ill., 18-23.

BROTHER FOR BROTHER: Chicago, Ill., April 11-16.

BRYAN COMEDIANS: Rhinelander, Wis., April 11-16.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.

CHASE-LISTER: Jacksonville, Ill., April 10-17, Quincy 18-23, Cedar Rapids, Ia., 25-May 14.

CHERRY PICKERS (Augustus Pitou, mgr.): Elmira, N. Y., April 11, Ithaca 12, Oswego 13, Watertown 14, Utica 15, 16, Boston, Mass., 18-23, Providence, R. I., 25-30.

CHIMMIE FADDEN (Owen Ferree, mgr.): Columbus, O., April 10-13, Indianapolis, Ind., 14-16.

CLARKE, CRESTON: Philadelphia, Pa., April 11-23.

CLARKE, HARRY CORSON (R. Beers Loos, mgr.): Salt Lake City, U., April 11-23.

CLAXTON, KATE: Baltimore, Md., April 18-23, Brooklyn, N. Y., 25-30.

CLEMENT, CLAY: Algona, Ia., April 12, Red Oak 18, Lincoln, Neb., 29.

COLUMBIA COMEDY: Alpena, Mich., April 11-17, Saginaw 18-23.

CORSE PAYTON COMEDY (Wm. E. Denison, mgr.): New Bedford, Mass., April 11-16, Brockton 18-23, Marlboro 25-30.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Nashua, N. H., April 11-16, Woonsocket, R. I., 18-23, Lowell, Mass., 25-30.

CRANE PLAYERS (E. M. Crane, mgr.): Stamford, Conn., April 11-16, S. Norwalk, 18-23.

CRANE, WILLIAM H.: Albany, N. Y., April 11, Rochester 13, 14, Syracuse 15, 16.

CUBA'S VOW (Harley Merry, mgr.): Pittsburg, Pa., April 11-16, Wheeling, W. Va., 18-20, Washington, D. C., 25-30.

CUMBERLAND '61 (Augustus Pitou, mgr.): Newark, N. J., April 11-16, Bridgeport, Conn., 22, 23.

CUMMINGS STOCK: Detroit, Mich., April 18-23.

DALY, AUGUSTIN, STOCK: Brooklyn, N. Y., April 14-16, Boston, Mass., 18-30.

DARKEST AMERICA (John W. Vogel): Aurora, Ill., April 11, Kenosha, Wis., 13, Racine 14, Madison 15, Janesville 16.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): New York city April 18-23.

DEVIL'S AUCTION (M. Wise, mgr.): Fargo, N. Dak., April 13, Albert Lea, Minn., 20, Owatonna 21, Faribault 22, Mankato 23.

DILLON, JOHN: Aurora, Neb., April 11, York 12, David City 13, Lincoln 14, Wahoo 15, Fremont 16.

DIXEY, HENRY E.: New York city April 11-16.

DOWNING, ROBERT: New Castle, Ind., April 12, Dunkirk 13, Hartford City 14, Kokomo 15, Noblesville 16.

DREW, JOHN (Chas. Frohman, mgr.): Chicago, Ill., April 4-16.

EIGHT BELLS (W. E. Flack, mgr.): Philadelphia, Pa., April 11-16.

ELDON COMEDIANS: McLean, Ill., April 11-16, Bloomington 18-23, Farmer City 25-30.

ELROY STOCK (Edwin Elroy, mgr.): Paterson, N. J., April 11-23.

EMMETT, KATIE: Washington, D. C., April 11-16, New York city 18-23.

EMPIRE STOCK (J. Harry Gordon, mgr.: Albion, Mich., April 11-16, Kalamazoo 18-23.

EMPIRE STOCK (Robinson): Plymouth, Mass., April 11-16.

EMPIRE THEATRE (Chas. Frohman, mgr.): New York city Jan. 3—indefinite.

FABIO ROMANI (J. B. Murray, bus. mgr.): Pullman, Ill., April 14, Hammond, Ind., 14, Goshen 15, Detroit, Mich., 17-23, Chatam, Ont., 25, Petrolia 26, St. Thomas 27, Brantford 28, Berlin 29, Guelph 30.

FAUST (Edw. J. Abram, mgr.): Richmond, Ind., April 12, Xenia, O., 13, Sabina 14, Jackson 15, Athens 16, Clarksburg, W. Va., 18, Fairmount 19, Morgantown 20, Connellsville, Pa., 21, Cumberland, Md., 22, Hagerstown 23, Shippensburg, Pa., 25, Carlisle 26, York 27, Frederick, Md., 28, Havre de Grace 29, Westchester, Pa., 30.

FAUST (White): Franklin, Ind., April 11, Huntington 12, Auburn 18.

FERRIS COMEDIANS (Dick Ferris, mgr.): Mt. Carmel, Ill., April 11-13, Olney 14-16, Decatur 18-23, Marion, Ind., 25-30.

FISKE, MRS. (Chas. E. Power, mgr.): New York city March 28—indefinite.

FRANK E. LONG: Eau Claire, Wis., April 4-17.

FRENCH, IRVING: St. Louis, Mich., April 14-16.

FUN ABOARD THE PACIFIC MAIL: Buffalo, N. Y., April 11-16.

GOODWIN, NAT C. (Geo. J. Appleton, mgr.): Atlanta, Ga., April 11, Augusta 12, Savannah 13, Wilmington, N. C., 14, Norfolk, Va., 15, Richmond 16, Washington, D. C., 17-21, Philadelphia, Pa., 25-May 8.

GORMANS, THE (Charles F. Brown, mgr.): Elizabeth, N. J., April 11, Port Chester, N. Y., 12, Morristown, N. J., 13, Red Bank 14, Asbury Park 15, Trenton 16.

GRAHAM, EARLE (S. H. Rosskam, mgr.): Topeka, Kan., April 4-18.

GRAND OPERA STOCK: Columbus, O.—indefinite.

GREENE, JOSEPH: New York city April 11-16.

GRIFFITH, JOHN: Hinton, W. Va., April 11, Staunton, Va., 12, Charlottesville 13, Danville 15, Durham, N. C., 18, Raleigh 19, New Berne 20, Wilson 21, Petersburg, Va., 25, Norfolk 26, Richmond 27, 28.

HALL, JESSIE MAE: Steubenville, O., April 11-16.

HARRIGAN, EDWARD (W. J. Hanley, mgr.): San Francisco, Cal., April 3-16.

HART COMEDIANS: Eldorado Springs, Mo., April 11-16.

HELD, ANNA: San Francisco, Cal., March 28-April 9, Stockton 12, Los Angeles 22, 23.

HERNE, JAMES A. (Shore Acres Co.; William B. Gross, mgr.): San Francisco, Cal., April 4-16.

HILLMAN, MAUD: Halifax, N. S., April 11-23, St. John, N. B., 25-30.

HIMMELEIN IDEALS (John Himmelein, mgr.): New Castle, Pa., April 11-16, Canton, O., 18-23, Akron 25-30.

HOGAN'S ALLEY (Gilmore and Leonard; Eugene Wellington, mgr.): Burlington, Ia., April 11, Ottumwa 12, Keokuk 13, Quincy, Ill., 14, Hannibal, Mo., 15, Springfield, Ill., 16, Lincoln 18, Peoria 19, La Salle 20, Joliet 21, Aurora 22, Elgin 23, Chicago 25-30.

HUMAN HEARTS: Cincinnati, O., April 11-16.

HUMANITY: Wilkes Barre, Pa., April 10-12, New Haven, Conn., 18-20.

IN GAY NEW YORK: New York city March 28 April 23.

IN OLD MADRID (E. D. Shaw, mgr.): Antonito, Col., April 11, Hooper 12, Montevista 13, Del Norte 14, Creede 15, 16, Florence 18, Cripple Creek 19, Victor 20, Pueblo 21, 22, Colorado Springs 23, Denver 25-30.

IRWIN, MAY: Pittsburg, Pa., April 11-16.

JAMES, LOUIS: New York city April 11-16, Brooklyn, N. Y., 18-23.

JANSEN, MARIE: Victoria, B. C., April 11, Vancouver 12, Portland, Ore., 14-16, San Francisco, Cal., 18-30.

JEAN REYNOLDS STOCK (Horace Grant, mgr.): Binghamton, N. Y.—indefinite.

JEFFERSON, JOSEPH: Philadelphia, Pa., April 11-23.

JOSSEY-MARVIN: Rock Springs, Wyo., April 11-16, Logan, U., 18-23.

KEENE, THOMAS W.: Minneapolis, Minn., April 11-16, St. Paul 18-23, Fargo, N. Dak., 26.

KELCEY-SHANNON: Philadelphia, Pa., March 28-April 9, New York city 11—indefinite.

KENNEDY PLAYERS (H. B. Hooper, mgr.): Waterbury, Conn., April 11-16, Willimantic 18-23, Putnam 25-30.

KING DRAMATIC (N. Appell and A. S. Koenig, mgrs.): Gloversville, N. Y., April 11-16.

KING EVERETT: Bar Harbor, Me., April 11-14, Pittsfield 15, 16, North Anson 18, 19, Bingham 20, 21.

KIRKE COMEDY: Moberly, Mo., April 18-23.

KLIMPT-HEARN (Sol. Braunig, mgr.): Chicago, Ill., April 17-May 1.

KNOWLES COMEDY: La Porte, Ind., April 18-23.

KRAUSE-STOUT: Pine Bluff, Ark., April 11-16.

LAMBERT, LUCAS: Des Moines, Ia., April 11-16.

LANGDON DRAMATIC: East Stroudsburg, Pa., April 4-16.

LEWIS, DOROTHY (W. T. Edmunds, mgr.): Brazil, Ind., April 13, Paris, Ill., 14, Evansville, Ind., 17, Vincennes 18, Muncie 20, Franklin 23, Louisville, Ky., 25-30.

LITTLE TRIXIE (Fred Robbins, mgr.): Woodstock, Ill., April 11, Freeport 13, Savanna 14, Clinton, Ia., 15, La Salle, Ill., 17.

LYCEUM STOCK (Daniel Frohman, mgr.): Washington, D. C., April 11-16, Philadelphia, Pa., 18-23, Boston, Mass., 25-30.

LYON COMEDY: Sullivan, Ill., April 11-16.

MACAULEY-PATTON (Harry Levy, mgr.): Hillsboro, O., April 11-16, Hamilton 18-23, Richmond, Ind., 25-30.

MACK, ANDREW (Rich and Harris, mgrs.): Baltimore, Md., April 11-16.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): Boston, Mass., April 11-23, New York city 25—indefinite.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Denver, Col., April 11-16, Cripple Creek 18, Pueblo 19, Colorado Springs 20, Aspen 21, Grand Junction 22, Ogden, U., 23, Sacramento, Cal., 25, Stockton 26, San Jose 27, Oakland 28-30.

MARKHAM STOCK: Buffalo, N. Y., April 11-16, Saratoga 18-23, Oneonta 25-30.

MARKS BROTHERS: West Superior, Wis., April 11-16.

MARLOWE, JULIA (Chas. B. Dillingham, mgr.): Washington, D. C., April 11-16, Baltimore, Md., 18-23, Pittsburg, Pa., 25-30.

MAXAM AND SIGHTS COMEDIANS: Lawton, Mich., April 11-16.

MCCARTHY, DAN: New Haven, Conn., April 14-16.

MCFADDEN'S ROW OF FLATS (Gus Hill, prop. and mgr.): Brooklyn, N. Y., April 11-16.

MCGINTY THE SPORT: Livingston, Mont., April 13.

MCVICKER THEATRE: Polo, Ill., April 11-16.

MILES IDEAL STOCK (Frank Lee Miles, mgr.): Paterson, N. J., April 4-16, Newport, R. I., 18-23.

MILLER, HENRY: New York city Feb 15—indefinite.

MISS FRANCIS OF YALE: Kansas City, Mo., April 11-13, Pueblo, Col., 15, Colorado Springs 16, Denver 18-23.

MONTE CARLO: New York city March 28—indefinite.

MORGAN, COURTNEY: Wyandotte, Mich., April 11-16.

MORRISON, LEWIS (Edwin J. Abram, mgr.): Grand Rapids, Mich., April 11, 12, Kalamazoo 13, Ft. Wayne, Ind., 14, Toledo, O., 15, 16, Meadville, Pa., 18, Corning, N. Y., 19, Binghamton 20, Oswego 21, Watertown 22, Utica 23, Pittsfield, Mass., 25, New Britain, Conn., 28, Bridgeport 27, Waterbury 28, New Haven 30.

MYRA COLLINS COMEDY: Yankton, S. Dak., April 11-16, Armour 18-23, Parkston 25-27, Mitchell 28-30.

MY FRIEND FROM INDIA (Smyth and Rice Comedians): Cincinnati, O., April 11-18.

MY FRIEND FROM INDIA (Walter Perkins): Plainfield, N. J., April 12, Peekskill, N. Y., 13, Poughkeepsie 14, Glens Falls 15.

NEILL COMPANY: Chicago, Ill., May 1-28.

NEILL COMPANY: Cincinnati, O., March 28-May 7.

NEVER AGAIN: St. Louis, Mo., April 11-16.

NEW YORK THEATRE: Tipton, Ind., April 11-16.

NORTHERN LIGHTS (Wm. Calder, mgr.): Hoboken, N. J., April 11-13.

NUGENT'S NEW YORK THEATRE CO: Tipton, Ind., April 12-16, Dunkirk 18-23.

OH! SUSANNAH: Rochester, N. Y., April 11, 12, Syracuse 14.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): St. Louis, Mo., April 11-16, Kansas City 18-24.

OLE OLSON: Racine, Wis., April 9, Chicago, Ill., 11-16.

ORRIS, OBER: Winnipeg, Can.—indefinite.

OTIS, ELITA PROCTOR (Horace Wall, mgr.): Harlem, N. Y., April 11-16, Brooklyn 18-23, Jersey City, N. J., 25-30.

OTT, JOSEPH: Allentown, Pa., April 13, Pottstown 15.

OUR FLAT (Cook and Sloss, mgrs.): Ft. Wayne, Ind., April 1, Lima, O., 12, Upper Sandusky 13, Bellefontaine 14, Marion, Ind., 15, Logansport 16.

OWEN, WILLIAM: Owosso, Mich., April 14-16.

PARK COMEDY: Gas City, Ind., April 18-23, Warren 25-30.

PAYTON, SENTER (Benj. J. Lander, mgr.): Madison, Ind., April 11-16.

PEARSON STOCK (J. J. Lodge, mgr.): Kansas City, Mo., April 11-May 2.

PECK'S BAD BOY: Plainfield, N. J., April 11.

PERUCHI-BELDENI: Atlanta, Ga., April 11-16, Birmingham, Ala., 18-24, Montgomery 25-30.

PLUNKARD, SI (J. C. Lewis; Bob Mack, mgr.): Girard, Kan., April 11, Columbus 12, Weir City 13, Cherokee 14, Galena 15, Joplin, Mo., 16, Carthage 19, Springfield 23, Lamar 26, Rich Hill 27, Butler 28, Nevada 29, Ft. Scott, Kan., 30.

PUDD'NHEAD WILSON: Attleboro, Mass., April 11, Woonsocket 12, Lawrence 13, Portsmouth 14, Bath, Me., 15, Togus 16.

RANDALL, FLORENCE: Alton, Ill., April 11-16.

RANKIN, MCKEE (Stock): Boston, Mass., April 14-16.

RAYMOND, SADIE: Sandusky, O., April 11.

REED, ROLAND: Bloomington, Ill., April 13.

REFF STOCK: Scranton, Pa., April 11-16.

RENOLDS, JEAN: Cortland, N. Y., April 11-16.

RICE COMEDIANS: Manchester, N. H., April 11-16.

RICE, FANNY: Cleveland, O., April 11-16, Washington, D. C., 18-23.

ROBER, KATHERINE: Biddeford, Me., April 11-16, Lynn, Mass., 18-23.

ROBERTSON, PUNCH: Macon, Ga., April 11-16, Charleston, S. C., 18-23, Savannah 25-30.

ROBSON, STUART: Boston, Mass., April 11-23.

ROSTELL, EDWIN (Kerr and Rickards, mgrs.): Lincoln, Neb., April 11, 12, Beatrice 13, 14, Salina, Kan., 15, Hutchinson 16, Topeka 18, 19, Ottawa 20, Emporia 21, 22, Kansas City, Mo., 25-30.

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RUSSELL, SOL SMITH (Fred G. Berger, mgr.): Baltimore, Md., April 11-16, Rochester, N. Y., 18-20, Ithaca 21, Wilkes-Barre, Pa., 22, Easton 23, New York city 25-30.

RYAN, DANIEL R.: Kingston, N. Y., April 11-18.

SALISBURY STOCK (Chas. P. Salisbury, mgr.): Bastable Theatre, Syracuse, N. Y.—indefinite.

SANFORD DODGE (E. J. Carpenter, mgr.): Denver, Col., April 10-17.

SECRET SERVICE: Lynn, Mass., April 11, 12, New Britain, Conn., 20.

SEWARD, FREDERIC AND MINNIE (B. F. Mitchell, mgr.): Titusville, Pa., April 11-16, Corry 18-23.

SHANNON COMEDY (Harry Shannon, mgr.): Warrensburg, N. Y., April 11-16.

SHARPLEY LYCEUM: Salina, Kan., April 11-16.

SHEA, THOMAS E. (Geo. H. Brennan, mgr.): Washington, D. C., April 11-18.

SHEARER, TOMMY (Earl Burgess, mgr.): Bradford, Pa., April 11-16.

SHORE ACRES (William B. Gross, mgr.): Peoria, Ill., April 11, Bloomington 12, Decatur 13, Mattoon 14, Champaign 15, Danville 16, Rockville 18, Crawfordsville 19, Sandusky, O., 20, Ashtabula 27, Youngstown 28, Johnstown, Pa., 29, Altoona 30.

SIMPKINS-FABEL COMEDY: Spartansburg, S. C., April 21-23, Greenville 25-30.

SKINNER, OTIS: Detroit, Mich., April 11-16.

SORMA, AGNES: Milwaukee, Wis., April 11-16, Cincinnati, O., 24-30.

SOTHERN, E. H. (Daniel Frohman, mgr.): New York city April 11-16.

SOUTH BEFORE THE WAR: Springfield, Ill., April 11, Decatur 12, Lincoln 13, Bloomington 14, Pekin 15, Peoria 16.

SOWING THE WIND: New Haven, Conn., April 11, New Britain 12, Oswego, N. Y., 19.

SPEARS' COMEDIANS: St. Johns, N. B., April 11-23, Halifax, N. S., 25-May 7.

SPOONER DRAMATIC (Allie and F. E. Spooner, mgrs.): Hastings, Neb., April 10-15, Kearney 18-23, North Platte 25-30.

SPOONERS, THE (Edna May and Cecil; B. S. Spooner, mgr.): Rochester, N. Y., April 11-16, Watertown 18-23.

STUART STOCK: Philadelphia, Pa., April 11—indefinite.

TANNER, CORA (Wm. De Shetley, mgr.): Baltimore, Md., April 11-16, Washington, D. C., 18-23.

TENNESSEE'S PARDNER (Arthur C. Alston, mgr.): Worcester, Mass., April 11-16, Boston 18-23.

THE CURSE OF GOLD: Davenport, Ia., April 13, Cincinnati, O., 18-23.

THE DAZZLER (John F. Cosgrove, mgr.): Boston, Mass., April 11-16, Worcester 18-23.

THE ELECTRICIAN (Blaney): New York city April 4-16.

THE FRENCH MAID: Philadelphia, Pa., March 28-April 16.

THE GAY MATINEE GIRL (Edwin P. Hilton, mgr.): Wier City, Mo., April 11, Pittsburg, Kan., 12, Ft. Scott 13, Springfield, Mo., 14, Lebanon 15, Rolla 16, Belleville, Ill., 18, Alton 19.

THE GIRL I LEFT BEHIND ME: Cleveland, O., April 11-16.

THE HEART OF CHICAGO (Eastern: Lincoln J. Carter, prop.: Jay Simms, mgr.): Montreal, Can., April 11-16, Cornwall, Ont., 18, Brockville 19, Kingston 20, Belleville 21, Petersboro 22, Lindsay 23, Toronto 25-30.

THE HEART OF CHICAGO (Western: Lincoln J. Carter, prop.: Ed W. Rowland, mgr.): Peru, Ind., April 11, Kokomo 12, Elwood 13.

THE LAND OF THE LIVING (Jess Burns, mgr.): Quebec, Can., April 11-13, Brockville 14, Kingston 15, Grand Rapids, Mich., 18-23, Toledo, O., 25-30.

THE LAST STROKE: Lewiston, Me., April 14, Lowell, Mass., 19.

THE MAN FROM MEXICO: Boston, Mass., April 4-16.

THE MISSOURI GIRL (Fred Raymond, mgr.): Bellevue, O., April 11, Sandusky 12, Port Clinton 13, Fostoria 15, Caledonia 18, Marysville 19, Lancaster 20.

THE MYSTERIOUS MR. BUGLE: Portland, Ore., April 11, 12.

THE OLD COAT (Smyth and Rice Comedy): New York city April 4—indefinite.

THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): Chelsea, Mass., April 11, Manchester, N. H., 12, Haverhill, Mass., 13, Dover, N. H., 14, Portland, Me., 15, 16, Biddeford 18, Portsmouth, N. H., 19, Nashua 20, Concord 21, Lowell, Mass., 22, Lawrence 23.

THE PRISONER OF ZENDA (Daniel Frohman, mgr.): Brockton, Mass., April 11, Taunton 12, Fall River 13, Salem 14, Chelsea 15, Lynn 16, Manchester, N. H., 18, Portland, Me., 19, 20, Haverhill, Mass., 21, Lawrence 22, Lowell 23.

THE PRODIGAL FATHER (Welcher and Riedee, mgrs.): Milwaukee, Wis., April 11-16.

THE PULSE OF NEW YORK: Lewiston, Me., April 11, New Haven, Conn., 25-27.

THE ROYAL BOX (Chas. Coghlan; Liebler and Co., mgrs.): Cleveland, O., April 11-16.

THE SECRET ENEMY: Chicago, Ill., April 11-16.

THE SPORTING DUCHESS (Frank L. Perley, mgr.): Buffalo, N. Y., April 11-16, Gloversville 21.

THE TARRYTOWN WIDOW: Chicago, Ill., April 11-16, Ann Arbor, Mich., 18, Adrian 19, Cleveland, O., 21-23.

THE WIDOW JONES: Providence, R. I., April 11-16.

THE WORLD: Springfield, Mo., April 25-30.

THE WORLD AGAINST HER (Agnes Wallace-Villa; Sam B. Villa, mgr.): Dayton, O., April 11-13, New York city 18-23, Philadelphia, Pa., 25-30.

TOOLE, J. E.: Owensboro, Ky., April 11, New Albany, Ind., 12, Frankfort, Ky., 13, Lexington 14, Winchester 15, Mt. Sterling 16, Ashland 17, Huntington, W. Va., 19.

TOWN TOPICS (World, Keller and Mack, props.: U. D. Newell, mgr.): Port Townsend, Wash., April 11, Victoria, B. C., 12, Vancouver 13, New Whatcom 14, Tacoma 15-17, Ellensburg 18, Spokane 19, Wallace, Id., 20, Missoula, Mont., 21, Helena 22, Great Falls 23, Butte 25-30.

TRUE S. JAMES (Muller and Bretthauer, mgrs.): Paterson, N. J., April 18-20, Bethlehem, Pa., 21-23, Elizabeth, N. J., 25-27.

TUCKER, ETHEL: Altoona, Pa., April 11-16.

TUCKER, LILLIAN (Chas. C. Vaught, mgr.): Pensacola, Fla., April 11-16, Savannah, Ga., 18-23, Charleston, S. C., 25-30.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Toronto, Can., April 11-17, Montreal, Can., 18-25.

UNCLE TOM'S CABIN (Davis): Fremont, O., April 11, Tiffin 12, Fostoria 13, Sycamore 14, N. Baltimore 15, Findlay 16.

UNCLE TOM'S CABIN (Martin): Frederick, Md., April 13.

UNCLE TOM'S CABIN (Stetson): Columbus, Ind., April 13, Lebanon 14, Frankford 15, Logansport 16, Valparaiso 18, South Bend 19, Elkhart 20, Coldwater, Mich.,

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WAITE COMEDY (Eastern: C. L. Elliott, mgr.): Troy, N. Y., April 11-16, Poughkeepsie 18-20.
WAITE COMEDY (Western: D. H. Woods, mgr.): Yonkers, N. Y., April 11-16, Schenectady 18-23.
WARD AND VOKES: Pittsburg, Pa., April 11-16.
WARNER COMEDY (Ben R. Warner, mgr.): Clay Center, Kan., April 11-16.
WARREN COMEDY: Wellsburg, W. Va., April 11-16.
'WAY DOWN EAST: New York city Feb. 7—indefinite.
WELLER STOCK (Geo. A. Weller & Co., mgrs.): Holyoke, Mass., April 11-13, Waterbury, Conn., 14-16, Norwalk 18-20.
WESTERN CIRCUIT STOCK: Council Bluffs, Ia., April 10-13, Nebraska City, Neb., 14-16, Beatrice 18-20, Lincoln 21-23.
WHAT HAPPENED TO JONES: Newark, N. J., April 11-16.
WHAT HAPPENED TO JONES: New York city April 11-16.
WHEN HIS WIFE'S AWAY: Brockville, Can., April 12, Deseronto 13, Napanee 14, Picton 15, Trenton 16.
WHEN LONDON SLEEPS: Detroit, Mich., April 11-16.
WHITE HEATHER (Chas. Frohman, mgr.): New York city Nov. 22—indefinite.
WHITESIDE, WALKER (Mason Mitchell, mgr.): Buffalo, N. Y., April 11-16, Owosso, Mich., 21.
WIEDEMANN COMEDIANS (Willis Bass, mgr.): Corsicana, Tex., April 11-16.
WILSON, FREDERICK H. (Harry F. Curtis, mgr.): Wheeling, W. Va., April 11-23.
WILSON THEATRE: Chicago, Ill., March 28-April 14.
WOOD, N. B.: Brooklyn, N. Y., April 11-16.
WOODWARD THEATRE: Omaha, Neb., Feb. 21—indefinite.
YOUNG, JAMES: New Orleans, La., April 3-16, Mobile, Ala., 18, Montgomery 19, Selma 20, Athens, Ga., 22.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Burlington, Vt., April 11, 12, Plattsburg, N. Y., 13, 14, Ogdensburg 15, 16, Watertown 20, 21.
BAGGETTO ITALIAN OPERA (Col. W. A. Thomson, mgr.): St. Louis, Mo., April 10-16.
BOSTONIANS: New York city April 11-May 7, Columbus, O., 18, 19.
BOSTON LYRIC OPERA: Boston, Mass., March 28-April 23.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): New York city Dec. 25—indefinite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Boston, Mass., April 11-May 14.
COLUMBIA OPERA: Danville, Ky., April 14, Knoxville, Tenn., 18-20, Ashville, N. C., 21-23.
CORINNE: Syracuse, N. Y., April 11-16.
DAMROSCH OPERA: Denver, Col., April 11-13, Salt Lake City, U., 15.
DANIELS, FRANK: Providence, R. I., April 14-16.
DONNELLY AND GIRARD: Detroit, Mich., April 11-16, 1492: Waco, Tex., April 15, Hot Springs, Ark., 20.
GAYETY MANHATTAN: Minneapolis, Minn., April 10-16.
GRAU (JULES) OPERA: Galveston, Tex., April 3-9, New Orleans 10—indefinite.
HANLON'S SUPERBA: Montreal, Can., April 11-16, Lewiston, Me., 18, 19, Lawrence, Mass., 20, Manchester, N. H., 21, 22, Nashua 23.
HARVARD OPERA (Robert Kane, mgr.): Boston, Mass., March 1—indefinite.
HOPPER, DE WOLF (B. D. Stevens, mgr.): New Haven, Conn., April 12, 13, Middletown 14, Northampton, Mass., 15, Springfield 16.
JACK AND THE BEANSTALK: Boston, Mass., Feb. 28—indefinite.
JAXON OPERA: Brooklyn, N. Y., April 11-16.
LILLIPUTIANS (Rosenfeld Bros., mgrs.): Washington, D. C., April 11-16.
MACKAY OPERA: Delphos, O., April 11, Piqua 12, Urbana 13, Marysville 14, Xenia 15, Circleville 16.
ORIENTAL AMERICA (Jno. W. Isham, mgr.): Burnley, Eng., April 11-16.
ROBIN HOOD, JR.: Holyoke, Mass., April 11-13, Springfield 14-16, Albany, N. Y., 18-23, Philadelphia, Pa., 25-May 7.
THE BALLET GIRL (No. 2): Brooklyn, N. Y., April 4-16, Philadelphia, Pa., 18-23.
THE BRIDE ELECT: New York city April 11—indefinite.
THE GIRL FROM PARIS (Wm. Warrington, mgr.): Savannah, Ga., April 15.
THE HIGHWAYMAN: New York city Dec. 13-April 16, Washington, D. C., 18-23.
THE ISLE OF CHAMPAGNE: Bangor, Me., April 12, 13, Belfast 14, Fairfield 15, Lewiston 16, Rockland 18, Bath 19, Portland 21.
THE TELEPHONE GIRL (Geo. W. Lederer Co., mgrs.): Philadelphia, Pa., April 4—indefinite.
THE WEDDING DAY: Brooklyn, N. Y., April 11-16, New York city 18-May 14.
WADE COMIC OPERA: Mexico, Me., April 14-16.
WAITE OPERA: Erie, Pa., April 11-16, Newcastle 18-23.
WILBUR-KIRWIN OPERA: Pottsville, Pa., April 11-16, Harrisburg 18-23, Toledo, O., 25-June 4.
WILBUR OPERA: Lowell, Mass., April 4-9, Fitchburg 11-16.
WILSON, FRANCIS (Ariel Barney, mgr.): Lancaster, Pa., April 12, Easton 14.
WIZARD OF THE NILE: Johnstown, Pa., April 12, Philipsburg 13.

VARIETY.

AMERICAN BURLESQUERS: Baltimore, Md., April 11, New York city 18-23, Brooklyn, N. Y., 25-30.
ANI'S MONARCHS: Louisville, Ky., April 11-16, Cleveland, O., 18-23, Buffalo, N. Y., 25-30.
ARNOLD'S FUN MAKERS (J. F. Arnold, mgr.): Nashville, Tenn., April 11-16, Chattanooga 18-23, Knoxville 25-30.
ARNOLD-WOLFORD: Cumberland, Md., April 11-16.
BOHEMIAN BURLESQUERS (Robie): Providence, R. I., April 11-16, Albany, N. Y., 18-23.
BIG SENSATION: Pittsburg, Pa., April 11-16, Washington, D. C., 18-23.
BLACK BOSTONIANS, THE: (Harry C. Overton, prop.): Livingston, Mont., April 20.
BLACK CROOK BURLESQUE: Cincinnati, O., April 11-16.
BLACK PATTI'S TROUBADOURS (Voeckel and Nolan, mgrs.): Omaha, Neb., April 11-13, Des Moines, Ia., 14, Burlington 15.
BON TON BURLESQUERS: Paterson, N. J., April 11-16.
BOONE BROS.: Springfield, Mo., April 18-20.
BROADWAY BURLESQUERS: Jersey City, N. J., April 11-16, Buffalo, N. Y., 18-23.
BRODIE, STEVE (Gus Hill, prop.; C. W. Williams, mgr.): Toledo, O., April 11-16, Grand Rapids, Mich., 18-23, Milwaukee, Wis., 25-30.
CASINO OPERATIC BURLESQUERS: Boston, Mass., April 11-16.
CITY CLUB (Miaco's): Brooklyn, N. Y., April 11-16.
CITY SPORTS: Baltimore, Md., April 4-9, Washington, D. C., 11-16.
FAY FOSTER (Stanley Whiting, mgr.): Detroit, Mich., April 11-16.
FITZSIMMONS, ROBERT: Buffalo, N. Y., April 11-16.
FLYNN AND SHERIDAN: Buffalo, N. Y., April 4-9, Pittsburg, Pa., 11-16.
FRANK CUSHMAN ELITE VAUDEVILLE (D. Harley, mgr.): New York city April 18-23, Albany, N. Y., 25-30.
GAY GIRLS OF GOTHAM (A. J. Hughes, mgr.): Brooklyn, N. Y., April 11-16, Providence, R. I., 18-23, Harlem, N. Y., 25-30.
GAY MASQUERADERS (Gus Hill, prop.; Robert Manchester, mgr.): Boston, Mass., April 11-16, Montreal, Can., 18-23, Toronto 25-30.
HOPKINS' TRANS-OCEANICS (Eastern): Fargo, N. Dak., April 22, Grand Forks 23, Crookston, Minn., 29.
HOPKINS' TRANS-OCEANICS (Western): St. Paul, Minn., April 11-16.
HOWARD, MAY: Philadelphia, Pa., April 11-16.
IDEAL TROUBADOURS: Ashtabula, O., April 21, Andover 22, Stoneboro, Pa., 25, Linesville 26, Conneautville 27, Girard 28, Conneaut, O., 29, Jefferson 30.
IRWIN BROS.: New York city April 11-16, Pittsburg, Pa., 18-23, New York city 25-30.
KNICKERBOCKER BURLESQUERS, New York city April 4-16.
KOSTER AND BIAL: Philadelphia, Pa., April 11-16.
LONDON BELLES (Rose Sydell: J. H. Barnes, mgr.): New Haven, Conn., April 11-13.
MANHATTAN CLUB BURLESQUERS: Indianapolis, Ind., April 11-17, Cincinnati, O., 18-23.
MERRY MAIDENS: New York city April 11-16, Philadelphia, Pa., 18-23.
MISS NEW YORK, JR.: New York city April 11-16, Brooklyn 18-23.
MOULIN ROUGE: Albany, N. Y., April 11-16.
OCTOROONS (John W. Isham, mgr.): Providence, R. I., April 11-16.
PARISIAN WIDOWS (Weber): Binghamton, N. Y., April 11-13, Scranton, Pa., 14-16.
REILLY AND WOODS: Newark, N. J., April 11-16.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Philadelphia, Pa., April 11-16, Paterson, N. J., 18-23, Jersey City 25-30.
ROBIN HOOD, JR. (Geo. H. Turner, mgr.): Boston, Mass., April 11-16.
ROSE HILL (Rice and Barton, mgrs.): New York city April 11-16.
ROSSOW MIDGETS: Cleveland, O., 11-16, Buffalo, N. Y., 18-23, Syracuse 25-27, Ithaca 28, Binghamton 29, 30.
TWENTIETH CENTURY MAIDS (Harry Morris): Brooklyn, N. Y., April 11-16.
VANITY FAIR (Gus Hill, prop.: Fred J. Huber, mgr.): Bridgeport, Conn., April 11-13, Albany, N. Y., 14-16, Montreal, Can., 18-23, Boston, Mass., 25-30.
VAUDEVILLE CLUB BURLESQUERS: Buffalo, N. Y., April 11-16.
VENETIAN BURLESQUERS: St. Louis, Mo., April 11-16.
WATSON SISTERS: Indianapolis, Ind., April 11-13, Dayton, O., 14-16.
WILLIAMS, JOHNNY: Tacoma, Wash., April 10, 11.

MINSTRELS.

BEACH AND BOWERS' MINSTRELS: Logansport Ind., April 11, Frankfort 12, Crawfordsville 13, Brazil 15, Terre Haute 18, Washington 19, Evansville 20, Princeton 21, Vincennes 22, Paris, Ill., 25, Mattoon 26, Decatur 27, 28, Bloomington 29, 30.
DUMONT MINSTRELS (Geo. H. Barber, mgr.): Philadelphia, Pa., Nov. 15—indefinite.
FIELD, AL. G., MINSTRELS (White: Dan Quinlan, mgr.): Saratoga, N. Y., April 12, Oneonta 13, Elmira 14, Geneva 15, Lockport 16, Jamestown 18, Warren, Pa., 19, Titusville 20, Franklin 21, Meadville 22, Youngstown, O., 23.
FIELD, AL G. MINSTRELS (Colored): Rochester, Pa., April 12, Wellsville, O., 13, Martin's Ferry 14, Mannington, W. Va., 15, Fairmont 16, Grafton 18, Wellston 19, Clarksburg 20, Marietta, O., 21, Corning 22, Columbus 23.
GEORGE'S MINSTRELS: Delta, Col., April 11, Montrose 12, Ouray 13, Telluride 14, Rico 15, Durango 16, Silverton 18, Antineto 19, Alamosa 20, Montavista 21, Del Norte 22, Creede 23.
GORTON MINSTRELS (Chas. H. Larkin, mgr.): Canandaigua, N. Y., April 1, Watkins 12, Hornellsville 15, Wellsville 16.
HENRY, HI: Pontiac, Mich., April 11, Flint 12, Port Huron 13, Bay City 14, Saginaw 15, 16.
MAHARA COLORED MINSTRELS: Olympia, Wash., April 11, Spokane 12, Missoula, Mont., 13, Butte 14-16.
PRIMROSE AND WEST (Eastern): New York city April 9-May 21.
PRIMROSE AND WEST (Western): Kansas City, Mo., April 11-16.
RICE AND HALL MINSTRELS: Marlboro, Mass., April 13, Taunton 14, Newport, R. I., 15, 16, Fall River, Mass., 18-20, Pawtucket, R. I., 21-23, Worcester, Mass., 25-30.
RICHARDS AND PRINGLE (W. A. Rusco, mgr.): Ft. Assiniboine, Mont., April 11, 12, Havre 13, Columbia Falls 14, Kalispell 15, Spokane, Wash., 16, Moscow, Id., 18, Pullman, Wash., 19, Colfax 20, Walla Walla 21, Dallas, Ore., 22, Vancouver, B. C., 23, Portland, Ore., 25-30.
WASHBURN, L. W.: Salem, O., April 11, Canton 12.

MISCELLANEOUS.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago Feb. 1—indefinite.
BUFFALO BILL: New York city April 4-16.
CANADIAN JUBILEE SINGERS: Lawrence, Mass., April 12, Methuen 13, Haverhill 14, 15, Amesbury 16.
DAY (Hypnotist: C. L. Purrington, mgr.): Olean, N. Y., April 11-16, Ridgway, Pa., 18-23.
FLINTS, THE: Grand Island, Neb., April 11-16.
HOFMANN, JOSEF: Washington, D. C., April 12, Philadelphia, Pa., 13, New York city 23, Bridgeport, Conn., 25.
INGERSOLL, ROBERT G. (C. P. Farrell, mgr.): S. Norwalk, Conn., April 11, Derby 12, Willimantic 14, Quincy, Mass., 15, Rockland 16, Boston 17, Plymouth 18, Attleboro 19, New Britain, Conn., 20, Stamford 21.
KELLAR: Providence, R. I., April 11-13, Lowell, Mass., 20, 21.
KENNEY, C. LE ROY (H. Percy Hill, mgr.): Smith's Falls, Ont., April 12, Kemptville 13, Perth 14, Merrickville 15, Prescott 18, Iroquois 20, Montreal 21-23.
KNOWLES (Hypnotist): La Porte, Ind., April 18-23.
LA PEARL SHOWS: Danville, Ill., April 14, 15, Champaign 16, Clinton 18, Lincoln 19, Havana 20, Pekin 21, Decatur 22, Sullivan 23.
LEES, THE (Hypnotists: Thos. F. Adkin, mgr.): Evansville, Ind., April 11-16, Piqua, O., 18-23.
NASHVILLE STUDENTS: Kahoka, Mo., April 12, Lancaster 14, Centreville, Ia., 15.
PERKINS, ELI: Winnebago, Minn., April 11, Blue Earth City 12, De Pere, Wis., 15, Iron River, Mich., 18, Chatsworth, Ill., 20, Cairo 22, Flora 23.
SAGES, THE (A. B. McDole, mgr.): Norwich, Conn., April 11-16, New London 18-23, Fall River, Mass., 25-30.
SANTANELLI (Hypnotist): Natchez, Miss., April 11-16.
SOUSA'S BAND: Pittsburg, Pa., April 13, 14, Cincinnati, O., 15, 16, Louisville, Ky., 22, 23.
WELSH PRIZE SINGERS (H. B. Thearle, mgr.): Aspen, Col., April 11, Leadville 12, Florence 13, Denver 14, Colorado Springs 15, Pueblo 16, Corydon, Ia., 18, Huntington, Ind., 19, Lima, O., 20, Alliance 21, Carnegie, Pa., 22, New Kensington 23.
YSAYE: Minneapolis, Minn., April 11.

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TELEGRAPHIC NEWS

CHICAGO.

Twenty-one Theatres in Operation in the Western Metropolis—Hall's Gossip.

(Special to The Mirror.)

CHICAGO, April 11.

For the first time in many months every one of our twenty-one theatres is open to the public. On the South Side there are Hooley's, the Columbia, McVicker's, the Grand Opera House, the Schiller, the Great Northern, the Sam T. Jack's, Hopkins', Havlin's, the Alhambra, the Gaiety, the Savoy, the Chicago Opera House, and the Drexel; on the West Side, the Haymarket, the Academy of Music, the Bijou, and the Lyceum; and on the North Side, the Lincoln, the Clark Street and the Criterion. The playgoer during Easter week can find here all kinds of entertainment at all kinds of money, from grand opera to high kicking; and the best of it is, they are all doing well.

Although the great majority of John Drew's Chicago admirers are people who "observe" Holy Week, he had no cause to complain of his reception at Hooley's, for A Marriage of Convenience drew large houses and made a pleasant impression. May Buckley was remarkably good as the maid, as was Arthur Byron as the foppish chevalier. To-night Mr. Drew began the second and last week of his engagement with One Summer's Day, the authorship of which one critic attributed, by the way, to Charles Hauntree. Regards to McIntyre and Heath. Mr. Sothern will follow Mr. Drew next week at Hooley's, appearing the first half of the week in The Lady of Lyons, following it with Lord Chumley.

On May 1 two of the leading local theatres will have new lessees and managers, Harry J. Powers assuming full control of Hooley's, and McVicker's passing into the hands of Jacob Litt, "the manager who made Milwaukee famous." His representative here will be good old "Sandy" Dingwall.

At McVicker's Theatre this evening, following the successful week of Agnes Sorma, the talented German actress, Managers Frank Perley and Fred M. Ranken gave us a fine company in a dramatization of Ian Maclaren's "Beside the Bonnie Brier Bush." A large audience enjoyed the quaint Scotch pictures interpreted by such finished artists as J. H. Stoddart, Marie Burroughs, Augustus Cook, and Evangeline Irving, and set the seal of its approval upon the production.

Lewis Morrison was here last week and he signed a contract for next season with Jules S. Murray, who will give elaborate productions of Faust and Frederick the Great.

Hoyt followed Hoyt at the Grand, and after two good weeks of A Milk White Flag we had our first peep at A Stranger in New York last evening. The audience crowded the theatre and laughed immoderately at the clever fun making of Harry Conor, Harry Gilfoil, Sadie Martinot, and the others. The farce is certain to enjoy a long and successful run here. Frank McKee came on to see it launched.

We are having a week of grand opera at the Columbia, the Baggetts company opening there to-night in a new opera, La Boheme. During the engagement they will sing another new work, Manon Lescaut; also Lucia di Lammermoor, Cavalleria Rusticana, and I Pagliacci. Next Sunday our old favorite, May Irwin, will follow in her new play, The Swell Miss Fitzwell. Never Again had two good weeks at the Columbia.

Charlie Richards, treasurer for Al. H. Canby, is spending a few days here.

Our Flat did very well last week at the Schiller, and last evening we had our first glimpse of A Tarrytown Widow, which is very funny.

Mr and Mrs. Elmer Grandin produced their new play, The Secret Enemy, before two large houses at the Alhambra. On May 1 Manager Barry will put in a stock company for a season, the leading lady being Bertha Creighton, now of the Cummings Stock company, Toronto.

The Rays are appearing in A Hot Old Time at the Academy of Music this week, while over at the Lincoln Brother for Brother is being presented. Ole Olson is the card over at the Bijou.

While here May Irwin will rehearse her new play, Kate Kipp, Buyer, written for her by Glen McDonough for next season, and she will probably give it a trial in Kansas City. Next season Miss Irwin and Manager Rudolph Aronson will manage Sam Bernard and Marie Dressler in The Marquis of Michigan.

Ysaye, the violinist, was the soloist at the Thomas concerts at the Auditorium last Friday afternoon and Saturday evening.

Arthur Byron and Graham Henderson, of Mr. Drew's company, were callers at my down town court last week.

Miss Chattie Stay is the latest addition to the soubrette album. She hails from Plattsburg, N. Y., where she will, no doubt, linger.

Frank Moynihan has gone out with Human Hearts. Tony Denier's boy wanted him to enlist, but he said he was too short for a soldier and too fat for a sailor.

Wire me when the *Viscaya* begins to shell Broadway, and I will mail you a bunch of disorderly warranta. "BIFF" HALL.

BOSTON.

A Busy Easter Week at the American Athens —Opera Galore—Other Attractions.

(Special to The Mirror.)

BOSTON, April 11.

At last it has come. The merry operatic war is on and the lovers of light opera and grand opera at popular prices are divided in their desire to pay allegiance to the two organizations of local favorites which will hold the fort in opposition for the next five weeks. The season at the Boston opened with a packed house to see The Queen's Lace Handkerchief, which had not been played here for a number of seasons, and which had a presentation to-night fully the equal of any in past years. Possibly there were not cheers and flowers to greet the old favorites of the first season at the Castle Square, the number including William Wolff, Arthur Wooley, Thomas H. Persse, and Edith Mason. Other equal favorites were Lizzie Macnichol and Jennie Reiffarth, while the presence of Attalie Claire recalled her last appearance in Boston, when she was the heroine of the famous battle of flowers with Lillian Russell. Il Trovatore will be given to-morrow night and will alternate during the week.

At the Grand Opera House a trump card was played in the revival of Erminie, in which J. K. Murray and Clara Lane made such conspicuous successes during its presentation when they were at the Castle Square. The full strength of the Boston Lyric Opera Opera company is brought out in the cast, with Adelaide Norwood in the title-role and Hattie Belle Ladd having an interpolated song to even up the honors. I wonder how Richie Ling enjoyed playing Eugene. It is about as thankless a part as the one which he played in The Brigands, but he is such a genuine artist that everything is done well that falls to his share.

From present indications the orchestra at the Hollis Street will be heard but not seen for the next two weeks. Richard Mansfield opened his return engagement to-night to an audience that completely packed the house, and the advance sale for the engagement indicates that it will be even more prosperous than the previous one, that broke the record of the house. The Devil's Disciple was the play to-night, and it will be the *pièce de resistance* of the week, although three of the greatest successes of the past will be given in response to imperative demands.

It was inevitable that the Castle Square Stock co. should revive The Prisoner of Zenda, for the original production had the biggest attendance that the house had ever known in a single week. The performance might well compare with those of the originals, for the Rudolph of Jack Gilmour, the Sapt of Horace Lewis, the Michael of William Humphrey, and the Flavia of Lillian Lawrence might well challenge comparison. The chief change in cast is the presence of Lisle Leigh in the prologue. Here's hoping that nobody gets stabbed in the duel this time.

Stuart Robson has been away from Boston nearly two seasons, and this time he returns to his old theatre, the Tremont, where he should have a big engagement with his new drama, The Jucklins, although it is rather unfortunate to have two pieces of somewhat similar style come in succession, as is the case with The Hoosier Doctor and The Jucklins. This seems to be the East Lynne season. Boston has already had two productions of this lachrymose play this year, but never with a cast that compares with that at the Columbia this week. McKee Rankin and Nance O'Neil have played here at Keith's, but there was great curiosity to see the young actress in a more sustained character, and her success was unquestioned. As for Wilton Lackaye, the mere fact that he had not played here since his original creation of Svengali made his return a novelty of equal interest. Rose Eytinge completed the quartette of stars.

Davy Crockett is the play for the stock company at the Bowdoin Square this week and then the company retires for a week to admit the advent of Tennessee's Pardner, which had been booked for a long time and which Bostonians are glad to know will play here without fail. Then the stock will return and finish out the season.

Jack and the Beanstalk has three weeks' more at the Museum.

This is the second and last week of the engagement of The Man from Mexico at the Park, where Willie Collier has certainly proved a great hit. Then will come a week's production of Truth, which is being boomed on its metaphysical nature. This will complete the dramatic attraction of the season, as the vericope pictures are to open April 25.

Among those for the cast of Truth at the Park are Eleanor Barry, Henrietta Lander, Charles Hawkins, Mabel Taliaferro, Julia Romaine, and Walter and Katie McArdle.

The professional cast which will present E. H. Clement's one-act play, The Princess Matilda, at the Emergency Hospital benefit this week has been admirably selected and the appearance of George W. Wilson promises to make it an event of the week.

If the rumor is true that Two Nights in Rome is to be given a production by the stock company at the Castle Square it will give Lillian Lawrence a splendid opportunity. The play has not been presented here for a long time and it would just fit the company.

Richard Mansfield will give only one matinee at the Hollis this week on account of the elaborate preparations for producing The First Violin.

J. K. Murray and Clara Lane are pleasantly located at their home in Winthrop during the present run of the Boston Lyric Stock company. Among those from that organization who are at the Langham are Mrs. W. A. Thompson, wife of the manager, with her sister, Miss Howard, and the latter's friend, Miss Lancaster, of Richmond, Va.; W. A. Glover, Mr. and Mrs Milton Aborn and daughter, Miss Norwood, Miss Churchill, and Miss Sayre.

Ada Dwyer, as Roxy, made the conspicuous success of the performance of Pudd'nhead Wilson for the benefit of Joseph F. Wagner and Vincent T. Fetherston, at the Hollis, April 9, when the house was packed and the orchestra put beneath the stage.

Mrs. Charles H. Hoyt spent Easter Sunday in Boston and her welcome by her friends was delightful. She has not played here for several seasons, and her retirement from the stage is regretted nowhere more than here.

Digby Bell, Laura Joyce Bell, and Madge Lessing were the shining lights of the theatrical profession to be entertained by the Playgoers' Club last week. R. A. Barnet is to be the essayist at to-morrow's meeting.

There are only two exceptions to be taken to the statement in my letter of last week that Georgia Caine was to appear in tights in A Day and a Night at the Park. One is that Miss Caine will not appear in tights and the other is that the play will not be given at the Park this season. It seems that the season of the new farce will end at Easton, Pa., May 23, and the nearest points to Boston that will be played are Brockton and Worcester. Among those in the original company are Otis Harlan, Georgia Caine, William Devere, Villa Knox, W. H. Currie, Nellie O'Neill, Lew Bloom, the Clayton Sisters, and Thomas Evans.

The Secret Service company spent Holy Week resting in this city and now the tour of New England has been resumed.

George H. Brennan, the manager of Thomas F. Shea, was in Boston on business during the past week.

Mr. and Mrs. Isaac B. Rich and their son, Ralph, have returned from their visit to the West Indies, and are in excellent health.

In spite of all the artillery brought to bear by the ladies of the four hundred there will be no change in the aldermanic regulation in regard to high hats at the theatres. The committee on licenses held a special meeting at City Hall and decided that no action is necessary.

There will be baseball games reproduced by automatic contrivances at the Park this Summer, as was done successfully last season.

George C. Francis, the popular business-manager of the Palace, had an extremely close call from pneumonia, and is just able to be out after a period of two weeks in the Massachusetts General Hospital.

Adelaide Norwood saved the opening performance of Il Trovatore by the Boston Lyric company at the Grand Opera House. Clara Lane, after fourth act, had a fit of coughing and was forced to give up. Miss Norwood was enjoying the performance at the Boston Museum, but she was summoned in time to finish out the performance with conspicuous success.

Laura Joyce Bell has a son in the class of 1899, Harvard, and Margaret D Owen, of the Digby Bell company, has a brother in the same class. Consequently the engagement of The Hoosier Doctor was especially pleasant for them. JAY BENTON.

PHILADELPHIA.

Quakerdom's Easter Offerings—Success of Shenandoah—Fernberger's Gleanings.

(Special to The Mirror.)

PHILADELPHIA, April 11.

The past week played havoc with the receipts of our combination houses, empty benches being the returns for Holy Week. To-night the prospects look brighter, but within the next five weeks the majority of our theatres will be closed, and those remaining open will be devoted to stock dramatic companies.

Shenandoah, the bill of the dramatic stock company at the Grand Opera House, is the success of the season, and is now in its third week of packed houses. The Ensign is announced for coming week, but Manager Charles M. Southwell tells me that judging by the immense house this evening and the big advance sale it probably will be retained for a fourth week. Shenandoah has never before been presented on such an imposing scale, the battle scene employing nearly two hundred people, under the able stage management of Frank Oakes Rose, who is original in all his ideas, and was the master spirit of this phenomenal production. The stock company all work in unison, and are already general favorites. Prominent are John Craig, Edwin Mordant, Benjamin Horning, Edgar J. MacGregor, Harry Allen, Charles Brandt, Minnie Radcliffe, Maud Bosford, Amy Ricard, Gertrude F. Quinlan, and Eugenie Hayden. In rehearsal, Around the World in Eighty Days, with entirely new scenic effects, large ballet and many novelties.

Creston Clarke and Adelaide Prince opened to-night at the Park for a two weeks' engagement in The Last of His Race, and attracted a large house. The stars are popular favorites, and have a good following gained by productions of merit, handsomely staged and ably rendered. The supporting company includes Alice Gale, Edith Gale, Jessie M. Fisher, Lucy Stone, Bessie Gattlin, John Carter, G. D. Parker, L. D. Wharton, P. S. Barratt, J. J. Sambrook, R. Burton, W. Percival, G. Eversleigh, L. B. Grey, and W. Chessman.

Joseph Jefferson, with Rip Van Winkle, commenced an engagement of two weeks this evening at the Broad Street, which will close his season.

The French Maid will close its run at the Chestnut Street Theatre this week, and will be followed April 18 by The Ballet Girl.

The Mask and Wig Club, of the University of Pennsylvania, hold full sway of the Chestnut Street Opera House this week with their annual burlesques, The House that Jack Built and The Investigating Committee. They are handsomely staged and costumed, and the many friends of the University boys insure large and profitable returns.

Lyceum Theatre Stock company in The Princess and Butterfly April 18.

The Girard Avenue Theatre, in keeping with the war excitement, presented this evening the patriotic naval drama The White Squadron, with new picturesque scenery and electric effects. The stock company is conspicuous for its excellent work.

The Land of the Midnight Sun April 18.

Koster and Bial's company of vaudeville stars play their only engagement outside of New York city this week at the Auditorium. The house was packed to the doors to-night, and many were turned away. The programme introduces Charmion, the Six Picchiani Sisters, Ritchie, Delmore and Lee, Silverne and Emerie, Belle Birbeck, Drummond Staley, Langalow, Polly Holmes, and Smith and Campbell. Next week A Black Sheep.

Forepaugh's Theatre, with its excellent stock company, offers a complete and faithful production of Shall We Forgive Her, secured by special arrangement with Jacob Litt, to crowded houses this afternoon and evening. The play is of intense interest, George Learock and Carrie Radcliffe as usual carrying off the honors. Eva Vincent, noted for dialect and comedy roles, has been added to the company. For week of April 18 Men and Women.

The new dramatic organization that opened its season this evening at the National Theatre will be known as the Stuart Stock company. For the opening bill was presented Harbor Lights, with special scenery and a company of undoubted merit, that deserves unbounded success. The leading members are Emily Rigl, Jessie Bonstelle, Stephen Grattan, A. H. Stuart, Bartley McCullum, Myron Leffingwell, Margaret Stoughton, Marcia Barnes, William Walsh, Mary Davenport, Edgar Selwyn, Thomas Powers, Mrs. Hannah Sargeant, Clara Lambert, Dorothy Usner, Sadie Stringham, E. W. Morrison, W. S. St. Clair, Thomas Hall Wyatt. Week of April 18, a new Cuban drama by Myron Leffingwell, entitled The Dawn of Freedom, will be produced.

The Telephone Girl opened to-night at the Walnut Street for an indefinite run.

Manager Charles L. Durban, of the Girard Avenue, has in rehearsal another war drama, entitled The Flag of Truce.

The Standard Theatre has a good bill in Pink Dominoes, with John J. Farrell, James R. McCann, Fred Bock, Joseph Conyers, John F. Webster, Jessaline Rodgers, Lizzie Kendall, Clara Coleman, Sadie Ward, and Lillian Evans in the cast. The vaudeville features are Le Roy and Clayton, Kiley and Hughes, Hyland Sisters, Frank Shea, and May Le Bell. Business good.

Eight Bells, with up-to-date mechanical effects and their usual entertaining specialties, hold the week at the People's. Joe Ott in The Star Gazer will follow 18. Agnes Wallace-Villa April 25.

Dumont's Minstrels at the Eleventh Street Opera House have a new burlesque, Easter Boyhood Days, in connection with last week's features, and attract deservedly good patronage.

George W. Colby, manager of the Seidl Orchestra, has arranged with Professor Henry Gordon Thunder, of this city, to conduct the concerts at the Academy of Music April 24. Julia Rive-King will be the soloist.

Josef Hofmann's piano recital will occur at the Academy of Music April 13. Carl Gaertner's musical reminiscence descriptive of the life and times of Abraham Lincoln is announced at the Academy April 15.

The Shakespeare anniversary at the Forrest Home, being an annual celebration of the Bard's birthday, April 23, this year falling on Saturday, when all the players are engaged at the matinees, will be celebrated April 22. Joseph Jefferson will make the address, and the entertainment will include all the noted people playing here that week.

Thomas F. Kelly, manager of the National, is convalescing, and able to be about the house, with hopes of permanent improvement.

S. FERNBERGER.

ST. LOUIS.

Attractions of the Week—Ringling's Circus Opens—Howland's Gossip.

(Special to The Mirror.)

ST. LOUIS, April 11.

Never Again opened at the Century for a week last night.

Havlin's had for its attraction Blue Jeans, which opened yesterday to big business. The company presenting it was excellent.

The Imperial Stock company presented Monte Cristo yesterday to large audiences. William Redmund gave a very strong presentation of Edmund Dantes. The new leading lady, Dorothy Rossmore, a beautiful woman, with decided artistic ability, gave a delightful rendition of the part of Mercedes. The rest of the company were well cast. Monte Cristo was preceded by a one-act English comedy adapted by Emmett King, of the company, who took the leading part, and was assisted by Mrs. Neodina, who did some delightful bits of acting, and Mr. Ravala and Miss Terry. Several vaudeville turns were also introduced.

The Easter offering at Hopkins' was Hearts of Oak, given by the dramatic stock company, while the vaudeville acts included the Nawns, Al. Wilson, Miss Jessie Couthoui, Shayne and Worden, and Hayes and Bandy.

At the New Columbia yesterday a new bill was given to large audiences. The Hungarian Boys' Band has been retained another week. The other features are Lina Pantzer, Zazille and Vernon, Edsall and Keenan, Drawee, Stuart and Williams, Servais Le Roy, George W. Day, and the biograph. Chauncey Olcott appeared at the Olympic last night in Sweet Inniscarra.

The Standard has a strong attraction this week in the Irwin Brothers' Venetian Burlesquers. The list of entertainers is long and strong.

The Chauncey Olcott and Blue Jeans companies both rested here last week.

Dean Edsall and Frank J. Keenan put on this afternoon at the Columbia, for the first time on any stage, a sketch called A Sunday with Aunt Martha, that made a hit. Their success last week in The Two Rubies warranted the management in engaging them for the second week.

C. R. Tuttle, of the Davidson Theatre, Milwaukee, has succeeded Robert Brunton as scenic artist of the Columbia. Mr. Brunton has returned to the Bastable, Syracuse.

The war spirit has aroused three of the ushers at the Columbia, who the other day requested a month's leave of absence from Manager Salisbury to join the militia and go to the front. They wanted their places back when they returned.

The Passion Play of Ober Ammergau, by motion pictures, under the management of Jaunapolou and Gumperts, of the Imperial, drew good audiences last week at the Fourteenth Street.

Manager Salisbury of the Columbia on the opening night of that theatre entertained a party of friends from Syracuse. Last week they sent him a beautiful opal scarf-pin studded with diamonds in token of his courtesy and also sent a gold girdle as a present to Miss Salisbury.

The football night last Monday at Havlin's was a big success. The cake walk after the performance of A Trip to Chinatown was one of the hits of the performance.

Miss Way, of Colby and Way, who played a doll act at the Columbia last week, was tested by a committee of physicians while here and remained motionless for 31 minutes, beating the record.

Ringling Brothers' Circus opened to-night in the Coliseum at the Exposition. A very large audience attended. The performance is bigger and better than ever and the various acts took well with the audience. Everything is new and bright and the present season will start off under the most auspicious circumstances. The engagement is for this week and next, after which the circus will go on the road. W. C. HOWLAND.

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and CHAS. H. YALE having been dissolved by mutual consent, Mr. MURRAY is at liberty to negotiate as

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WASHINGTON.

Plays at the Nation's Capital—Henry Miller to Revive Gudgeons—Gossip.

(Special to The Mirror.)

WASHINGTON, D. C., April 11.

The Princess and the Butterfly, presented by the Lyceum Theatre company, attracted a large and well pleased audience to the New National to-night. In the very strong cast are Julie Opp, James K. Hackett, Mary Mannering, William Courtleigh, Katherine Florence, Felix Morris, Elizabeth Tyree, Charles Walcot, Grace Root, H. S. Tabor, Nina Morris, William Kittridge, Evelyn Carter, George Alison, Mrs. Thomas Whiffen, John Findlay, Mrs. Charles Walcot, Seymour George, and Thomas Whiffen, Jr. Next week, Nat Goodwin.

The Lilliputians in The Fair at Midget Town were witnessed to-night by a very large audience at the Columbia. The clever little artists are given an excellent opportunity to display their talents. A large ballet and praiseworthy company gave excellent support and attractiveness. Henry Miller comes for a special engagement April 25, presenting Gudgeons.

Julia Marlowe in The Countess Valeska made a great success on her appearance to-night at the Lafayette Square. Her support is unusually strong and the production is beautifully mounted and costumed. Saturday night Miss Marlowe will appear in Ingomar. The Highwayman will follow.

Thomas E. Shea presented his successful naval play, The Man o'-War's Man for his return engagement at the Grand Opera House, and again the strong popularity of star and play attracted a crowded house. Mr. Shea in the part of a young naval officer was the recipient of many strong curtain calls. During the week Mr. Shea's strong impersonation of Dr. Jekyll and Mr. Hyde will be given. Cora Tanner in Alone in London next.

Katie Emmett in The Waits of New York makes a return to the Academy of Music and bids fair to excel her strong success of an earlier visit. The audience was large, and Jennie Engle, Harry West, Frederick Roberts, and Little Josephine give the star excellent support. Fanny Rice in At the French Ball will follow.

On the afternoon of April 19 an operatic festival will be given at the Columbia. It will commence with a concert of an hour's duration, followed by a presentation of The Barber of Seville. Those appearing will be Madame Gadski, Janet Spencer, Minnie Little, William Lavin, Alfonso, Rosa, Alex. Heindl, Gusseppi Del Puente, and the Boston Festival Orchestra.

Lumiere's cinematographe closed a lengthy stay at Willard Hall last night.

Seats are selling excellently for the piano recital of Josef Hofmann to-morrow afternoon at the Columbia, and also for the quartette concert at the same house on Friday, at which Ysaye, Marteau, Gerardy, and Lachaume appear. JOHN T. WARDE.

CINCINNATI.

Attractive Easter Bills—Approach of Season's Close—Notes.

(Special to The Mirror.)

CINCINNATI, April 11.

My Friend from India, which made such a tremendous hit at the Walnut last year, opened at the Grand to-night before a large audience which enjoyed the play hugely. The cast includes William C. Mandeville, Ernest Warde, Arthur Larkin, Louis B. Hall, Charles E. Mitchell, Walter Colligan, Thomas Dodd, Agnes Farnham, Louise Arnot, Madge Otis, Julia Batchelder and Ada Gilman. A Bachelor's Honeymoon is underlined.

The Neill Stock Company at the Pike is producing the society comedy Aristocracy this week to houses as crowded as ever. As usual, the stage effects and costumes are beautiful and in full keeping with the play. To-night souvenir portraits of J. B. Everham, the comedian, were presented to all ladies in attendance.

Rosedale was revived by the stock company at the Walnut yesterday and will be continued throughout the week. It was splendidly acted by the company, which for this occasion comprised James E. Wilson, Joseph Kilgour, Harry G. Keenan, Robert Ransom, George W. Larsen, Roy Fairchilds, Samuel Brown, Alfred Klots, Frank R. Porter, Samuel Forrest, Henrietta Crosman, Adelaide Fitz-Allen, Fanny L. Burt, Alice Charendon and Lucell Russell.

Augustin Daly's version of Frou Frou was given yesterday afternoon and evening at the Star by the Brady Stock company. Selma Herman's talents and versatility sustained a trying test in the title-role. Willis Granger as Henry Sartorys continued to please and to win his audiences. This is the twenty-fourth week of the engagement of this sterling company, which has made a record to be proud of.

Hal Reid's Human Hearts, with the author in the leading role, is the attraction at Heuck's for the current week. Although seen here before, the play appeals to the people as much as ever, and there will be no lack of patronage.

Sousa's great spectacle, The Trooping of the Colors, is to be given at Music Hall next Friday and Saturday. The music and the choruses are instinct with patriotism, and the mammoth building promises to be packed upon both evenings.

The Brady company closes its Cincinnati season at the Star with the Saturday performance. The Star will be closed until Fall.

John Fay Palmer, of this city, is organizing a spectacular production to be given during the summer. It will be replete with scenic and electrical effects and will require the services of fifty people.

Avery's Museum has Baron Arroutin and Miraikichi, the juggler. The stock company is also seen in one of its amusing farces. WILLIAM SAMPSON.

BALTIMORE.

Sol Smith Russell at the Academy—Trilby by the Stock Company—Other Bills.

(Special to The Mirror.)

BALTIMORE, April 11.

Sol Smith Russell appeared at the Academy of Music this evening in A Bachelor's Romance. Mr. Russell's quaint humor is quite irresistible. The company is excellent, embracing Orrin Johnson, Alfred Hudson, William Seymour, Sidney Booth, William Sampson, Thurlow Bergen, Edith Crane,

Margaret Robinson, Fanny Addison Pitt, and Nannette Comstock. On Saturday evening Mr. Russell will present The Rivals. Next week, Julia Marlowe in The Countess Valeska.

Andrew Mack presented An Irish Gentleman to the patrons of Ford's Grand Opera House. Next week, Fun on the Pacific Mail.

The bill at the Lyceum to-night is Trilby, with Jennie Kennark in the title-role. The company gave Miss Kennark first rate support and she really did very well. Scott Cooper made an excellent Svengali and unquestionably enhanced his reputation as a character actor. William Harcourt appeared as Taffy, John Flood as the Laird, Manager Albaugh as Little Billee, Percy Winter as Zou Zou, Mr. Collier as Dodo, John Marshall as Gekko, Walter Craven as the Rev. Mr. Bagot, Leonora Bradley as the French housekeeper, Miss Wulfert as the mother of Little Billee, and Misses Block, Franklyn, Matthews, and Geigan as the grisettes.

The Holliday Street Theatre has a strong bill this week in Cora Tanner, supported by Louis Massen, in Alone in London. The company is strong and includes Charles Canfield. This is probably the best attraction seen at the Holliday Street this season, and will, no doubt, do a large week's business. Kate Claxton next week.

A Black Sheep is presented by a clever company, headed by Edward Garvie, at the Auditorium. In the cast are Mollie Thompson, Rosie Braham, Florence Ritchie, Carrie Reger, Frank Latona, Charles Chappelle, Arthur Deagon, Jo Natus, William Dustin, Tony Gray, John Leffler, and Tony Masorwitch. The next attraction will be William A. Brady's Vaudeville company, in conjunction with the veriscope.

Bryant and Watson's American Burlesquers are at the Monumental. Weber's Amazons are underlined.

There are two productions now in course of preparation at the Lyceum, Held by the Enemy and A Midsummer Night's Dream. This latter will be practically the only costume play the company has produced. Percy Winter is making the effort of the season to stage it effectively.

HAROLD RUTLEDGE.

JULIA ARTHUR MARRIED.

(Special to the Mirror.)

BOSTON, April 11.—Boston theatrical circles are tremendously surprised over the announcement, made to-day, that Julia Arthur, whose sudden collapse on the stage of the Hollis Street Theatre terminated her first starring tour, had been the bride of Benjamin P. Cheney, her backer, for several months. The ceremony was performed in New York, but was kept a secret until the almost fatal illness of the actress. Mrs. Cheney is much better, and drives out every pleasant day. Mr. Cheney is a young multi-millionaire, well known for his work in the Cadet theatricals. He backed Georgia Cayvan's tour last season, and his business association with Miss Arthur led to the marriage.

JAY BENTON.

DEATH ON DEADHEADS.

Anyone who can get past J. Duke Murray with a lithograph "comp" that has been stolen or irregularly come by must be a superlatively smart person, indeed. Mr. Murray keeps a small book in which are registered the precise names and addresses of the persons to whom "comps" of any kind are issued. Before any lithograph ticket is recognized at the box-office the holder must present himself to Manager Murray for identification, and woe betide the miserable mortal who undertakes to deceive him as to his identity.

A MIRROR man stood at the door at the Grand Opera House and watched Mr. Murray turn down a couple of men who had obtained tickets through some illegal means.

"Where do you get this pass?" asked the manager of the first unhappy individual.

"I got it from Stretcher. Can't you see? It says—'Account: Stretcher.'"

As everybody knows, a "stretcher" is a lithograph pasted on a cloth tacked to a frame and then varnished.

"Ho! ho!" chuckled Mr. Murray. "You got this from Stretcher?"

"Yes, that's what I said."

"Do you know Stretcher?"

"Yes, I know him. I board with him. And I know Mrs. Stretcher. I know the whole Stretcher family."

"Well, take a stretch up Twenty-third Street and compose your nerves," said the manager, tearing the pass into small bits. "Next!"

The next was another of the same kind, whose nervous manner at once convicted him of "bluff."

"Ahem!" said Mr. Murray, impressively. "Who gave you this pass?"

The man averted his eyes, and said, hoarsely: "My father gave it to me."

"What is your father's name?" asked Murray, quickly.

The man scratched his head, and said: "Let me think a moment."

"Go out on Eighth Avenue and do your thinking. The lobby is overcrowded."

THE CASE OF W. D. EMERSON.

The Coroner's jury in the case of W. D. Emerson, the actor who shot and killed James Tuttle, manager of the Wesley Stock co., at London, Ont., April 1, held an inquest on April 4.

The company's business had been fair, but salaries had not been paid in full, and the general impression among the members was that Manager Tuttle intended leaving them stranded. Mr. Emerson being in immediate need of the money, and having a wife and child in London dependent on him, asked Tuttle for his salary to date, and refused to go on with the performance if he did not receive it. Tuttle immediately struck him on the mouth with his clenched fist, drawing blood and almost knocking him down, whereupon Emerson drew a revolver and fired with fatal effect, after which he voluntarily gave himself up to the police, claiming that he shot in self defense. The Coroner's jury fully sustained him and brought in a verdict of justifiable homicide, but Emerson was held for trial on the charge of manslaughter at the next sitting of the court in June.

In the meantime Emerson's wife and child are left absolutely penniless and dependent on the charity of the citizens of London, who are caring for them at present.

Emerson will be defended by J. H. Flock, Q. C., a leading lawyer at London. Citizens who have become interested in the case are endeavoring to raise funds to pay the expenses of the defense. Any contributions for this purpose may be sent to Colonel Culver, the United States Consul at London, or to C. E. A. Webbe.

Manager A. E. Roote, of the Grand Opera House, London, has started a subscription to aid Mrs. Emerson during her husband's imprisonment.

Mr. and Mrs. Emerson (Laura Wilson) were formerly members of the Charley's Aunt and the Paul Cazeneuve companies.

FERRIS HARTMAN'S PURCHASE.

Ferris Hartman, the operatic comedian, last seen here in 1999, has purchased the American rights to The Purses, an English comedy by John T. Day. Mr. Hartman, who will himself play the title-role, expects to produce the play at San Francisco during April. If it proves successful he will bring it to New York in the Autumn.

THE PITTSBURG PRESS CLUB'S PRIZE.

John B. Reynolds, press agent of the Bijou Theatre, Pittsburg, and vice-president of the Pittsburg Press Club, has succeeded in obtaining for the club the famous collection of photographs of prominent theatrical people which was the property of the late Major Montooth, and which is valued at $3,500. The pictures are handsomely framed, with the signatures of the donors, all of whom were personal friends of Major Montooth.

SAID TO THE MIRROR.

H. A. DU SOUCHET: "My play, Hands Down, which the students of the Stanhope-Wheatcroft Dramatic School will produce at Hoyt's Theatre, April 21, is my first effort to be serious, and I would like to be taken seriously just once."

JOE W. SPEARS: "Murray and Mack will not separate next season, but Mr. Murray will not be starred in conjunction with Mr. Mack. The play, Finnigan's Ball, will be boomed, featuring Mr. Mack alone. The past season, which was highly successful, closed at Haverhill, Mass., on April 2."

W. J. FERGUSON: "If war comes it won't affect the theatrical business. People patronize amusements in all crises. To some people the enjoyment of a play is as essential as bread and meat."

ALFRED BECKS: "I am going over to Boston this week to attend the sale of 'Jim' Browne's famous collection of theatrical books. The catalogue issued is something of a disappointment, although it contains many rare and valuable works. I don't think the books will bring fabulously high prices."

J. F. ARNOLD: "Please contradict the statement that Arnold's Fun Makers billed Chimey Fadden at Valparaiso, Ind. We played the Grand Opera House that city, and the Chimey Fadden company played Memorial Hall the same week. We use our own special paper and pay royalties for our plays."

ENGAGEMENTS.

"Parson" Davies, for A Trip to Chinatown.

Lillian Dean, with Knight's Players, for leads.

Alice Atherton, for Monte Carlo to introduce her specialty.

Maud Haslam, for The Marquis of Michigan.

Charles B. Hawkins, by Edwin Knowles, to play Solomon Isaacs, an old Hebrew money lender, in Mrs. Williams' play, Truth, to be produced at the Park Theatre, Boston, April 18.

Joseph Slaytor, for Tennessee's Pardner to play Bill.

Elsie Esmond, with Robert B. Mantell.

Eloise Vitti, Eugenia Barker, Marcia Muniaz, and Thomas S. Donohue, for The Koreans.

Robert Eliott, who successfully played the Black Elfberg in The Prisoner of Zenda this season, by Joseph Haworth, to play juveniles for a Spring tour of six weeks. Mr. Eliott has signed also for leads with Chauncey Olcott next season.

Maurice Darcy, Harry Crandall, John Saunders, and Venie Henshaw, for Miss Borough of Brooklyn, at the Casino, Bergen Beach, for the Summer season.

Effie Germon, for The Tarrytown Widow.

Merri Osborne, Phyllis Courtney, Maude Allen, May Boleigh, and Louise DeWolfe, for The Chorus Girl.

Brandon Hurst, for the part of Reverend John Carmichael, in Beside the Bonnie Brier Bush.

James and Harold Kennedy, late of Lillian Kennedy's company, for the Crane Players.

Will S. Rising, with Mr. and Mrs. Robert Wayne, for a few weeks to play juvenile and light comedy roles. He has produced his comedietta Velvet and Rags, or Off to Cuba, and during his engagement will produce various musical plays and operettas.

Lillian Kemble, with Mr. and Mrs. Robert Wayne, for ingenue and soubrette roles.

Dan Sherman, to manage the stage at Koerner's Park, St. Louis, for the Summer season.

Henrietta Lander, Eleanor Barry, and Margaret Weston, for Truth.

COMPANIES CLOSING.

Gorton's Minstrels, at Wellsville, N. Y., April 16.

The Heart of Chicago, at Elwood, Ind., April 13.

Charles Coghlan, May 14.

Sol Smith Russel in this city April 30.

Fitz and Webster, at Muskegon, Mich., April 20.

M. E. Rice's company, presenting A Night at the Circus and Fun on the Bristol, closed a successful season of thirty-three weeks at Spartanburg, S. C., April 2.

Chimmie Fadden, at Indianapolis, Ind., April 16.

Kate Claxton's Two Orphans company in Jersey City, April 9.

When London Sleeps will close April 16.

The Dazzler on May 15.

Chimmie Fadden, at Indianapolis, on April 16.

A Boy Wanted closed April 9.

Walker Whiteside closes April 13.

What Happened to Jones (No. 2) closes April 16.

At Piney Ridge closes April 16.

Madame Janauschek closed April 9.

Coon Hollow closed April 9 and will continue on tour three weeks longer, the company playing on the commonwealth plan.

REFLECTIONS.

The first order for a box for the testimonial benefit to E. E. Zimmerman was received yesterday from The Shore Acres (road) company, Wilson S. Ross, manager, accompanied by an express order for $45. The benefit will be given in this city week of May 2.

Will J. Hagan, descriptive tenor vocalist, closes his second season with Gilmore and Leonard's Hogan's Alley company on May 9 at Buffalo.

It is reported from London that William Gillette will open his next season here in a play called Jealousy, now running in the British capital.

Vincennes, Ind., between Evansville and Terre Haute. New management. Two per week.—***

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PRIMA DONNA, MEZZO-SOPRANO.

Large repertoire of Light and Grand Operas. ***AT LIBERTY*** after April 20, 1898.

Address care of THE DRAMATIC PUBLISHING CO., 358 Dearborn Street, Chicago, Ill.

A new patriotic song, by Albert Bigelow Paine and J. R. MacDonald, was introduced in Monte Carlo at the Herald Square Theatre last evening.

Ariel Barney, manager of Francis Wilson's company, has recovered from his recent illness.

George M. McCarthy, the redoubtable press agent, who is also president of the Hudson County, New Jersey, S. P. C. A., has offered the services of his uniformed officers to help keep peace in Jersey City in event of undue war excitement.

F. W. Connelly, treasurer and business manager for Thomas W. Keene, disappeared last week at Chicago. He had $2,000 in his possession, and foul play was feared.

It is not likely that Ethel Grimston, the daughter of Mr. and Mrs. Kendal, will appear in vaudeville here after all. She will probably return to her home in the near future.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

E. R. S., Boston, Mass: Rose Massey died in New York city on July 23, 1883.

N. L. BILLINGS, Baltimore, Md: There is no such provision in the copyright law.

FRANK LIVINGSTON, Providence, R. I.: Lillian Grubb died at Baltimore, Md., on Sept. 7, 1890.

CHARLES S. ANDERSON, Albany, N. Y.: The music of Miss Helyett was composed by Edmond Audran.

WALTER A. BAILEY, Greenville, S. C.: Henry Miller and Viola Allen acted the leading juvenile roles in Liberty Hall.

D. N. W., Boston, Mass.: The Corsican Brothers is published by Samuel French as a drama in three acts with thirteen male and six female characters.

ENQUIRER, New York city: The original production of Gilbert and Sullivan's comic opera, Patience, took place at the Opera Comique, London, on April 23, 1881.

T. W. C., Chicago, Ill.: Calvé made her American debut as Santuzza in Cavalleria Rusticana, at the Metropolitan Opera House, New York, on Nov. 29, 1893.

She then played children's parts in Burton's old theatre, in Chambers Street, New York city. Her formal debut was as the King of Spain in Faint Heart Never Won Fair Lady, at Niblo's, on Feb. 14, 1862.

WILLIAM H. BUTLER, Cincinnati, Ohio: Too Much Johnson was first acted at the Opera House of Holyoke, Mass., on Oct. 25, 1894. It was not presented at the Standard Theatre, New York, until Nov. 26 of the same year.

BENJAMIN E. HOPKINSON, Allegheny, Pa: The Master of Woodbarrow was written by Jerome K. Jerome. It was originally produced as Woodbarrow Farm, on June 18, 1888, at the Comedy Theatre, of London, England. It was first acted in America at the Lyceum Theatre, New York, on Aug. 26, 1890.

F. K. R., Milwaukee, Wis: Alexandre Dumas has given an amusing account in his "Memoirs" of the circumstances under which Victor Hugo's Hernani was written, and of the difficulties encountered by Hugo from Mlle. Mars, who originated the role of Dona Sol. You will find a translation of Dumas' account in the *Theatre* (London) of July, 1882.

M. G. P., Jersey City, N. J.: Ludwig Barnay was born on Feb. 11, 1842, at Pesth, Hungary. He served his apprenticeship as an actor under the name of Lacoom, with a small traveling company. In June, 1866, he played the part of Prince Leopold in Hirsch's Anna Liese, at the theatre in Pesth. After that he played with great success all over Germany.

MATTERS OF FACT.

Ada Boshell will close her engagement with The Electrician company at the Third Avenue Theatre this week. She is playing the character part of Mary Toper.

Thomas David, who has joined the Southern Romance company for a Spring tour, will be at liberty for the Summer and next season.

The Winnett Play Bureau has secured the agency of the late John Brougham's plays, E. A. Locke's musical comedy, Coonville Christening, the melodrama Life Guard, and all of Charles Dickson's and Edwin Arden's plays.

George H. Murray and Charles H. Yale having amicably severed a business connection of twelve years, Mr. Murray is at liberty as manager or agent with a meritorious attraction. During the past fifteen years he has handled The Devil's Auction, The Twelve Temptations, The Sea King, Kate Castleton in The Dazzler, A Straight Tip and The Black Crook.

W. D. Beck, Rye, N. Y., has a furnished cottage at Rye Beach which he will let for the Summer.

Thomas J. Keogh has contributed some very clever work in the comedy roles with the Neill company. His performances in Sweet Lavender and The Amazons were a revelation and captured the press. He invites propositions for next season.

George E. Murray, whose impersonation of the dude in When London Sleeps for the past two seasons has won him much favor, will consider offers for light and eccentric comedy roles.

Herbert E. Sears, who is open for Summer stock engagement, may be addressed at 9 Washington Place, Roxbury, Mass.

Lillian Dix has just closed a thirty-eight week stock engagement with S. W. Brady at Cincinnati. She played the character roles, giving good satisfaction.

L. Goldsmith, Jr., the manufacturer of popular theatrical trunks, has just issued his annual book which will be sent to professionals upon application. His factory is now located at 701 Sixth Avenue, New York.

Theatrical typewriting of every description will be done at moderate prices at Room 1, 142 Broadway.

Lowell Mason and Company are prepared to rehearse vaudeville acts, and will furnish the music or words for songs.

A partner is wanted for the production of an up-to-date farce for next season by "Strictly Business," care this office.

Rose Eytinge's engagement with the McKee Rankin Stock company will terminate in Boston this Saturday night. She will then be at liberty to consider offers for the rest of the season.

Jane Holly will go with Charles P. Salisbury's Stock company to Milwaukee for the Summer season. She has been a social as well as an artistic success in Syracuse.

J. Harvey Cook, leading man of Elroy's Stock company, was recently complimented highly by the Allentown, Pa., *Morning Call*.

Howard Wall has sold his one-act play, A Little Brick, to Bertha Welby, who will produce it soon with Baby Welby in the part of Todds.

John C. Fowler has studied and played forty leading roles in stock this season. The parts included Edmund Dantes, Wilfred Denver, John Van Buren, Reuben Warner and William Prescott.

Henry C. Lewis is in charge of the New York branch of Miller's costuming establishment of Philadelphia, with offices in the Broadway Theatre Building.

The King Opera House of Greenville, Texas, a city of 10,000 inhabitants, is managed by J. O. Teagarden. The house is well equipped, and has a seating capacity of 850 and ample stage room. The management is now booking for next season.

J. W. Kingsley, who scorced as the Regent of Siam in Wang, is at liberty for operatic engagement as leading comedian.

Sidney Cohen notifies managers and the public that Harry D. Grahame is the only authorized agent for his play, The Strange Adventures of Miss Brown, and that anyone presenting the play without Mr. Grahame's authority will be properly dealt with according to the law. Miss Brown may be had for stock or road presentation.

Jessie Bradbury played Marie Jansen's role, Pearl Dodo, in The Nancy Hanks during that company's Chicago engagement, scoring an emphatic hit. Her voice has won her much praise. She is also a sprightly dancer.

Jacques Martin is at liberty owing to the closing of The Foundling, in which he played Timothy Huckiebridge.

Edward Tittman will close his engagement with the Neill company, playing the Pike Opera House, Cincinnati, on May 7. His eccentric comedy work has been most creditable.

A complete company for A True Kentuckian is being engaged by Harry J. Mortimer, care Jordan Printing Company, Chicago, Ill. The company will open early next season.

Albany, Ga., can boast of a thoroughly modern theatre—the Sale-Davis Opera House, a new structure with every improvement and convenience. First-class attractions only are played. E. D. Wolffe manages the theatre.

Susie Forrester, of Cawthorn and Forrester, is scoring big in the ditty "My Room Rent's Paid."

The Klimt-Hearn company, which has just closed a very successful season in the South, will open a two weeks' engagement at the Bijou Theatre, Chicago, April 17, presenting Pawn Ticket 210 and Kidnapped.

Dorothy Lewis in Alone in Greater New York, on Palm Sunday, broke the Chicago Bijou record for heavy business. At 7:30 people were turned away, and at last week's Monday matinee more than 200 women were forced to go in the gallery, a remarkable occurrence for Holy Week.

Scenery in good condition which can be used by a repertoire stock company is sought by "Scenery," care this office.

The present crisis in this country has brought forth an avalanche of patriotic songs. Frank Harding has published three which seem to have caught on with the public. They are entitled "'Twas in Havana Bay," "Grant, a Soldier and a Man," and "The White Squadron."

Carlin and Clark, who have re-entered the ranks of vaudeville, repeated their former success and re-established themselves as mirth provokers of a high order at the Alhambra, Milwaukee, last week. They open over the Hopkins and Castle circuit next week.

W. J. Ferguson, a comedian of the foremost rank, will consider offers after April 25.

Jule Walters will present a new play by Seymour S. Tibbals next season, entitled How Hopper Was Side Tracked. It is a comedy-drama. The production will be thoroughly first class.

Born.

McFADDEN.—A son to Mr. and Mrs. Charles J. McFadden, on April 1, at Brooklyn, N. Y.

Married.

EUGENE—SUMMERVILLE.—Max Eugene and Amelia Summerville, at New York city, on April 10.

HUIT—KENNEDY.—At St. Paul, Minn., April 1, 1898, Frankie Huit and William Kennedy.

HUIT—REAMS.—At St. Paul, Minn., on April 1, Lola Huit and Al. Reams.

PORTERFIELD—BAXTER.—At Baton Rouge, La., March 28, W. L. Porterfield, of Springfield, Mo., and Tebbets Baxter.

SPARKS—MITCHELL.—At East Brady, Pa., on April 4, Charles Sparks and Ada V. Mitchell.

Died.

ABBOTT.—Mrs. A. M. Abbott, at Chicago, on March 25, aged 86 years.

BLOW.—Peter Blow, at New York city, on April 8, of asphyxiation.

CALBURT.—Frank Calburt, at New York city, on April 9, of Bright's disease, aged 40.

CHEATHAM.—Mrs. Frances B. Cheatham, mother of Kitty Cheatham, at Nashville, Tenn., on April 9.

EDDY.—At Michigan City, Ind., April 1, James B. Eddy.

FRENCH.—Samuel French, at London, England, on April 10, aged 80.

JONES.—Louis C. Jones, at Bridgeport, Conn., on April 6.

MATHER.—Margaret Mather (Finlayson), at Charlestown, W. Va., on April 7, of Bright's disease, aged 38.

MITCHELL.—At El Paso, Tex., on March 31, H. Goodwin Mitchell, of pneumonia.

WALDO.—At Watertown, N. Y., on April 6, Herman Waldo, of the Waite Opera company.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - - - APRIL 16, 1898.

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

Week Ending April 16.

New York.

METROPOLIS (Third Ave. and 149d St.), HENRY E. DIXEY.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), THE MERRY MAIDENS.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), E. H. SOTHERN IN THE LADY OF LYONS AND LORD CHUMLEY.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
COLUMBUS (125th St. nr. Lexington Ave.), ELITA PROCTOR OTIS IN OLIVER TWIST.
PLEASURE PALACE (58th St. bet. Lex. and Third Aves.), VAUDEVILLE—1:30 to 11:00 P. M.
OLYMPIA (Broadway and 45th St.), PRIMROSE & WEST'S MINSTRELS.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 42d and 41st Sts.), BILLEE TAYLOR AND I PAGLIACCI.
MURRAY HILL (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), THE HIGHWAYMAN—120 to 130 Times.
EMPIRE (Broadway and 40th St.), THE CONQUERORS—119 to 118 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.)
THE CASINO (Broadway and 39th St.), IN GAY NEW YORK.
KNICKERBOCKER (Broadway and 38th St.), THE BRIDE ELECT—1 to 7 Times.
HERALD SQUARE (Broadway and 35th St.), MONTE CARLO—36 to 38 Times.
GARRICK (35th St. East of Sixth Ave.), THE LITTLE MINISTER—42 plus 178 to 185 Times.
KOSTER & BIAL'S (148-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1306-1307 Broadway), 'WAY DOWN EAST—75 to 80 Times.
THIRD AVENUE (Third Ave. and 31st St.), THE ELECTRICIAN.
BIJOU (1239 Broadway), THE OLD COAT—9 to 16 Times.
WALLACK'S (Broadway and 30th St.), THE BOSTONIANS—ROBIN HOOD—Revival.
DALY'S (Broadway and 29th St.), FINAL APPEARANCES THIS SEASON OF ADA REHAN—April 11, 12 and 13.
WEBER AND FIELDS' (Broadway and 29th St.), FOURTH CAFE—156 to 157 Times.
JACK'S (Broadway and 29th St.), BURLESQUE.
FIFTH AVENUE (Broadway and 28th St.), MRS. FISKE IN A BIT OF OLD CHELSEA AND LOVE FINDS THE WAY.
THE GARDEN (Madison Ave. and 27th St.), HENRY MILLER IN THE MASTER—63 to 70 Times.
MINER'S (212-214 Eighth Ave.), IRWIN BROTHERS' BURLESQUERS.
HOYT'S (24th St. nr. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), THE MOTH AND THE FLAME—1 to 8 Times.
EDEN MUSEE—(West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERT AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), WHAT HAPPENED TO JONES
PROCTOR'S (23d St. bet. 6th and 7th Aves.), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), THE GIRL FROM PARIS—3d Week.
IRVING PLACE (Irving Place and 15th St.), GERMAN OPERA, COMEDY AND DRAMA.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), THE WHITE HEATHER—163 to 170 Times.
TONY PASTOR'S (Tammany Building, 14th St.), VAUDEVILLE.
STAR (Broadway and 13th St.), LOUIS JAMES IN REPERTOIRE.
GERMANIA (147 East 8th St.), GERMAN DRAMA AND COMEDY.
LONDON (235-237 Bowery), MISS NEW YORK, JR.
PEOPLE'S (199-203 Bowery), THE BOY TRAMP.
MINER'S (185-189 Bowery), ROSE'S KNICKERBOCKERS.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (Montague nr. Clinton St.) ADA REHAN, April 14, 15 and 16.
PARK (352 Fulton St.), N. S. WOOD IS OUT IN THE STREETS.
HYDE AND BEHMAN'S (Adams St. nr. Myrtle Ave.), VAUDEVILLE.
AMERICAN (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), JAXON OPERA COMPANY IN OLIVETTE.
UNIQUE (194-196 Grand St.), HARRY MORRIS' TWENTIETH CENTURY MAIDS.
LYCEUM (Bedford Ave. and Leonard St.), EAGLE'S NEST.
THE AMPHION (437-441 Bedford Ave.), Closed.
STAR (201-207 Jay St. nr. Fulton St.), MACCO'S CITY CLUB.
EMPIRE (101-107 South 6th St.), THE GAY GIRLS OF GOTHAM.
COLUMBIA (Washington, Tillary and Adams Sts.), THE BALLET GIRL—Second Week.
GAIETY (Broadway and Middleton St.), UNCLE TOM'S CABIN.
BIJOU (Smith and Livingston Sts.), MCFADDEN'S ROW OF FLATS.
MONTAUK (585-587 Fulton St.), THE WEDDING DAY.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AN interesting sequel in the suit of M. DUBOUT, the French playwright, against the editor of the *Revue des Deux Mondes*, described in these columns, is noted. The editor of the journal named harshly criticised the author's play, and M. DUBOUT submitted to the editor a reply to the criticism, publication of which was refused. The Court has decided that the author had a right to reply and fined the editor fifty francs as well as decreeing that he still must print M. DUBOUT'S essay. This surely is a novel adjudication, and one whose results may be more troublesome than the original matter. The editor, of course, still has a right to respond to M. DUBOUT'S reply, and the question arises whether, upon his refusal to print the playwright's new rejoinder, the courts will again interfere to continue the controversy.

AN INSUBORDINATE SOCIETY.

THE peculiar autocracy which has operated for years in New York under the form of a charitable and corrective organization, the Society for Prevention of Cruelty to Children—more commonly known as the Gerry Society—of which ELBRIDGE T. GERRY is the dominating personality, has at last run counter to an authority which may teach Mr. GERRY a needed lesson.

It appears that the State Board of Charities, in line with its duties as the supervisor of all charity and reformatory organizations in the State, called upon the Gerry Society to render an annual report of the Society's business and operations. The Gerry Society refused peremptorily to submit itself in any way to this governing body, claiming that it is not within the jurisdiction of the State Board of Charities.

This assumption of superiority to a State Board by the Gerry Society is in direct line with the imperious habit that has marked its dealings with the children of the stage. The hardships that GERRY'S methods have put upon deserving stage children, and the red tape that such methods wind around every attempt of a talented child to appear in the metropolitan theatre, reflect upon this Society, which pretends to fairness, to an unselfish interest in children, and to public good. It is notorious that children who deserve succor and care in this city are ignored by the Gerry Society and left on the streets ragged, hungry, and in demoralizing vocations, while the talented children of the theatre are not permitted even under parental care to appear on the stage except by permission of this Society, whose president by his oppressions of such children gets a notoriety that probably tickles his vanity.

It is high time that the GERRY dynasty represented by this society was modified, and there is no doubt that it would be modified by law if all the doings of the Society were reported to a supervising body like the State Board of Charities. It is said that Attorney-General HANCOCK will this week move in the Supreme Court for a writ of mandamus to compel the Gerry Society to report to the State Board, and THE MIRROR commends this action and hopes for the good results that may flow from it.

THE PERCENTAGE PLAN.

AT the regular meeting of the Board of Trustees of the Actors' Fund of America last Thursday a preamble and resolution submitted by the Committee on the Aldrich Percentage Plan were adopted.

It was recited that some action to protect the Fund was imperative, in view of the multiplying number of "benefits," and the fact that many such performances seriously reduce the natural income of this great charity of the profession. The resolution was to the effect that the plan first adopted in 1893 be strictly enforced with a slight modification of its terms on and after May 1 next.

Under this plan members of the profession—actors and managers—pledge themselves not to give their services or the use of their theatres for any benefit, except in cases of national calamity or local public disaster, unless those concerned in such benefits shall agree to devote twelve and one half per cent. of the gross receipts thereof to the Actors' Fund of America.

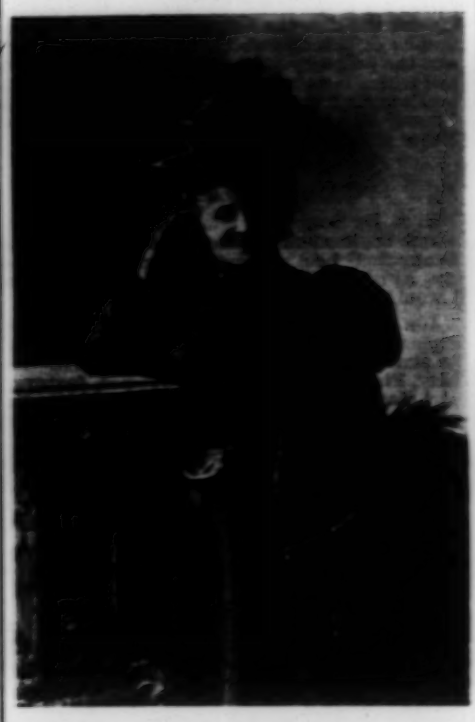
Every member of the theatrical profession—whether a member of the Fund or not—should assist in the enforcement of this just and equitable provision; and no prospective beneficiary who shall in any way question or hinder this plan is worthy of professional consideration.

A NEW YORK daily newspaper yesterday with a solemn show of originality printed a half-column sketch of TINA DI LORENZO, the Italian actress, whose fame, it remarked, "has already reached this country." A lexicographic definition of the adverb "already" says that it means "prior to some specified time, either past, present or future." THE MIRROR published a sketch of TINA DI LORENZO, with her portrait and some account of her fame, two years ago.

THE Easter season at the theatres opens with a diversity of interesting offerings, and with promise of good business, unless the war excitement shall interfere. There is a tradition that war times are prosperous times for the theatre; but it is a question whether a continuation of the exciting suspense of the past two months would benefit even the business of providing public amusement.

CLEMENT SCOTT, as the only means of placating the theatrical profession of London, has abjectly apologized for his slander upon the women of the profession, published some months ago. This apology will permit SCOTT to continue his vocation as a critic in London, but he can never hope to clear himself of an offense that was as unmanly as it was gratuitous.

PERSONAL.



BRENNAN.—Emma Brennan (Mrs. John E. Ince), of whom the above is a good portrait, has resumed the part of Meriky, the negro "mammy," in A Southern Romance. Her "coon songs" are very popular, and her latest one, "I Don't Care if She Never Comes Back," has made a distinct hit.

TEARLE.—Osmond Tearle, formerly leading man in Wallack's Stock company, is announced to return to the stage to play Richard the Third on Easter Monday, at the Theatre Royal, Shrewsbury.

POTTER.—Mrs. Brown-Potter and Kyrle Bellew, in passing through Newcastle last week, were met by the United States Consul, who entertained them at luncheon. As a tribute to the Scottish blood she inherits, Mrs. Potter was presented with a bouquet of white heather.

BISSON.—Alexandre Bisson, one of the few French writers of cleanly comedy, has been accused of plagiarism by Jules Lecocq, dramatic critic of *La Patrie*. The case was submitted to the French Society of Authors, who, after hearing both parties, declined to interfere.

EUGENE.—Max Eugene and Amelia Summerville were married on Sunday, at the Hotel Vendome, in this city.

LESSING.—Madge Lessing will play the title-role in the forthcoming revival of The Lady Slavey at the Casino.

HAYES.—June Alden Hayes, who played Horatio to Forbes Robertson's Hamlet in London last Autumn, has returned to this city, where he expects to undergo a surgical operation upon his throat. Mr. Hayes is an American by birth, but his dramatic experience has been confined to appearances in London and the English provinces.

FREEMAN.—Max Freeman was the beneficiary of a testimonial performance at the Casino last Sunday evening.

RUSSELL.—Lillian Russell was out of the cast of The Wedding Day for several performances last week at Newark, N. J., suffering with the grip. Miss Russell is under contract to Gustave Amberg for a foreign concert tour. She will sing in Germany, Austria, Russia and Holland, it is said.

WOODRUFF.—Henry Woodruff, assisted by professional casts, will present three one act plays by Evelyn Greenleaf Sutherland at the Lyceum Theatre, on April 23.

WHYTAL.—Mr. and Mrs. Russ Whytal will sail for England on Saturday. It is probable that they will appear in For Fair Virginia on the other side.

RUGER.—Florence E. Ruger, of Waco, is in New York for the purpose of placing her play, Constance de Brolle—a drama of Southern life, which has been commended highly by several critics.

MURRAY.—J. Winston Murray, an esteemed actor of the old school, has been granted a pension by the Government. Mr. Murray, who served in the late Rebellion, has been awarded $2,000 and a monthly stipend of $12.

DENIER.—Tony Denier, Sr., the veteran pantomimist, returned three weeks ago from England, where he had contemplated a revival of Humpty Dumpty. After a survey of the field he determined that such a revival would be impracticable.

ARNOLD.—Charles Arnold, who was known some years ago in this country in a managerial capacity, recently produced his play, Hans the Boatman, at a London Theatre. The programme chronicled the three thousandth performance of the piece.

DRESSLER.—Marie Dressler signed last week for next season to play Madame Ætna Vesuvius in The Marquis of Michigan, supporting Sam Bernard.

MALONE.—John Malone, having concluded his engagement with Madame Modjeska, has resumed his law practice in this city. Last week he was engaged in two distinct cases, involving a technical understanding of the two-weeks clause in theatrical contracts.

DILLON.—Joseph Dillon, acting manager for Richard Mansfield, was in town last week for a couple of days, arranging for the coming engagement of his star at the Garden Theatre. The presence of Mr. Dillon in the city started a rumor that he had come to negotiate a deal for the Lyric Theatre in the interests of A. M. Palmer.

BOUCICAULT.—Aubrey Boucicault, arrived recently from Europe, brought with him an original adaptation from the French, A Court Scandal, which he hopes to place here.

EVESSON.—Isabel Evesson has resigned from the cast of A Southern Romance, and has been replaced by Ysobel Haskins. Miss Evesson intends to head a company of her own.

SKINNER.—Otis Skinner has signed to play Captain Absolute in Joseph Jefferson's production of The Rivals next season.

MORTON.—Dorothy Morton will begin an engagement of ten weeks in opera at the Schiller Theatre, Chicago, on April 24, opening in Nanon.

MANSFIELD.—Richard Mansfield has announced that his engagement, commencing at the Garden Theatre on April 25, will open with his long-deferred production of The First Violin.

WINSTON.—Jennie Winston retired from the cast of Monte Carlo last Saturday, having resigned.

WILLIAMS.—Ettie Williams, the popular English actress, late leading lady with The Sign of the Cross, American company, contemplates accepting an engagement for next season in this country.

TEMPEST.—Marie Tempest has recovered from her attack of pleurisy, and is again appearing in The Geisha at Daly's Theatre, London.

LETTERS TO THE EDITOR.

SOLUTION OF SOCIAL CONDITIONS.

WASHINGTON, D. C., April 9, 1898.

To the Editor of The Dramatic Mirror:

SIR.—The conditions of to-day are such as to induce a serious consideration of the need of extended development of the theatre as a means of further vital social relief. Every avenue and method of social reform has been followed and appealed to with seemingly little or no avail. The cries of the multitude are heard about us, and no help comes to relieve. Human nature must have relief. Help must come.

Society, as an aggregation of human beings, held together by bonds of sympathy, interest and safety, knowing, primarily, no higher law, after all, than sensation, is keenly and in the last degree sensible to the simple play upon feeling. This is felt in all of the subtle and occult forces of human passion where those forces have been concentrated in organizations for the promotion or furthering of banded interests in the affairs of humanity. Such societies as those of theosophists, of spiritualists, and of all religions—all drawing upon human nature in the highest degree—have for their basic influence an appeal to sensation, and verily to sensation alone, for conviction. It is easy to see, therefore, how far organized bodies of the sensational or sensitive order have governed mankind in the past—not only entertained, relieved, but governed, led and controlled man.

The organic sensationalism of the higher range which belongs to the theatre has suggested the criticism that as an institution the playhouse is weak, and an immaterial factor in the more serious and practical concerns of life. This criticism, however, is not true. The real reason for the pseudo immaterial attitude of the stage to practical affairs (that is, educational or governing concerns) exists in the long time prejudice, unreasoning and mad, under which the theatre has rested, following the attitude of religion in the latter's early excommunication of the stage, and the consequent prejudice to and social ostracism of the people of the theatre. The stage and mankind can join in thanking religion for their being long deprived of the measureless value of an encouraged theatre.

So unmistakable is the similarity in sensational principle of religion and stage that it is plain in the light of later times that religion was originally actuated by a jealousy of the superior sensational power of the theatre—of the latter's greater potency—the stage having, anterior to the Christian era, been the sole medium of expression of religious ceremony. The ban of religion to this day has antagonized society and the theatre.

The weakness of power ascribed to the theatre—its alleged frivolousness as an institution of learning—its pretended inadequacy to the wants of practical affairs—all this is simply an unreal appearance arising from the old misamatic fogs and misrepresentations of dishonest and false doctrinaires.

The principle of sensation upon which the stage is founded is as worthy as the same character of principle upon which the church is founded.

In addition to this, it may be laid down as undeniable that to human nature is primarily referable the solution of all social conditions, and hence that the stage as the only entire and comprehensive expression of human nature contains the germ of universal liberty and enlightenment.

Placed upon this absolute basis the theatre should be supported by the National Government as much as should a library, a museum, or any means of progress and advancement.

As the originator of the bill now before Congress for the recognition of the American theatre I am authorized to speak thus clearly and to the point.

And it is deplorably true that the theatre, through the meanness and misconception of prejudice and cowardly slander, has never been openly accorded the character of even an institution.

JAMES PAXTON VOORHEES.

"WHY MR. WILLARD IS SICK."

NEW YORK, April 14, 1898.

To the Editor of The Dramatic Mirror:

SIR.—Under the above heading a daily paper (which is chiefly devoted to "massage" advertisements and the belittling of our profession), published on Saturday last some remarks of "A Well-known Broadwayite" regarding an English actor who is beloved by the great majority of both the English and American profession both for his artistic gifts, his social qualities, and his generosity, which certainly demands an answer from one of his many friends. The first remark I take exception to is that he says Mr. Willard's sickness is entirely due to his "pecuniousness," and later on the following remark, "that his sickness appears to be the outcome of his desire to spend as few as possible of the many dollars which the American public pays to him every time he comes to America."

Now for the facts. Mr. Willard carries a business-manager, and also a press agent. He carries a larger and more expensive company than any dramatic star traveling this country. It was composed the last two seasons of more than half Americans. He gets all his scenery painted by American artists. He gets all his printing from an American firm. He is a life member of the American Actors' Fund, and has given several handsome donations to that charity. His many acts of charity, unknown to publicity are known to actors in need. He is a member of all the principal clubs appertaining to the American profession, and last, but not least, his company travels in greater comfort than any other organization in this country. A special Pullman parlor car is placed at the disposal of his company for day journeys, and sleepers are provided by him for every member of his company for night journeys; carriages at his expense convey his company to their hotels and return them to the stations; and substantial presents are left for the stage employees in every city visited.

If these facts prove that "his desire is to spend as few as possible of the many dollars the American public pay to him," certainly the attack made in such wretched taste by "the well-known Broadwayite" is as unjust as it is unwarranted. When Mr. Willard took sick, he paid his company two weeks' salary, and gave them fares and a Pullman sleeper to their respective destinations. If there is a more liberal star on the English or American stage, I would like to become acquainted with him.

Yours very truly,
A MEMBER OF MR. WILLARD'S COMPANY FOR TWO SEASONS.

THE USHER.

One of the Dunlap Society's most interesting publications is the latest, "Duse and the French." The writer gives a graphic account of the celebrated Italian's appearance in the French capital last year, and describes many of its attendant circumstances.

As is generally known, Duse's Paris debut was not a complete success. She presented herself in a role that challenged comparison with the foremost native actress; excessive nervousness prevented her from doing justice to her great gifts, and she was confronted by the prejudice against a foreign tongue that is a marked peculiarity of the French public.

How Duse survived her first defeat and how eventually she won the admiration and homage of all Paris Mr. Mapes interestingly relates. His contention that Sarah Bernhardt, while outwardly welcoming her rival, secretly endeavored in every possible way to ruin Duse's Paris venture is ingeniously presented and cleverly supported by certain circumstantial evidence, but the case, as made out by this writer—evidently an unconscious partisan of Duse—is not sufficiently strong to convince an impartial reader that Bernhardt exercised trickery and cunning in a base attempt to crush and humiliate the visitor.

The passion for self-advertisement in some quarters will not down, even in the presence of death. The musician who quarreled with another and issued a farcical challenge because he was not permitted to play inappropriate music at Anton Seidl's funeral, is a case in point.

The Committee of Arrangements acted properly in refusing permission to a concert hall orchestra to render Magyar ballads beside Seidl's coffin. The impertinence of the suggestion was not worse, however, than the subsequent eagerness of the leader to parade his indecorous squabble in print.

In his "challenge" this musician referred to himself as "a friend and fellow Hungarian of the deceased maestro." He may have been Seidl's friend, since there is no evidence to the contrary, but his name indicates clearly that although he may be of Hungarian birth he does not belong to the Hungarian race.

The revival of Shenandoah at the Grand Opera House in Philadelphia by the Castle Square management is enormously successful. It was put on for a week, and the plan now is to keep it on four weeks.

Last week—the worst in the season—while the principal Philadelphia theatres were playing to a more beggarly array of empty seats than is usual even during Holy Week, Shenandoah turned hundreds away, night after night. The play is splendidly acted, but its chief attraction just now seems to be the battle scene, which is presented with wonderfully realistic effect.

This (Tuesday) evening will be made a special occasion. It is the anniversary of the firing on Fort Sumter—a prominent event in the action of the play—and Bronson Howard has accepted an invitation from the Castle Square management to attend the performance of his favorite and fortunate work.

Meeting Mr. Howard a few evenings ago, I was pleased to learn that he shared my views as to the future importance of the resumption of the stock company idea with respect to the American drama.

Mr. Howard thinks that when the plays at present available for the repertoire of these companies become too worn for profitable use there will come a demand for new works, which native dramatists will supply.

By this means the stock companies will become a power for developing home talent such as has not existed hitherto. There is need for some such thing. At present there is little or no chance for the growth of native playwrights. With the exception of the half-dozen dramatists that have won note and a steady market for their products, there is little or no chance for the struggling and ambitious stage writer.

There is every probability that before long the stock companies scattered through the country will furnish an avenue for the production of promising plays by authors now forced into obscurity by numerous influences, principal among which is the ascendancy of selfish, speculative and ignorant persons in the control of the commercial side of our stage.

When Congressman Berry advocates his bill to interest the Government in improving the American stage, he would do well to explain to our representatives precisely the nature of the conditions that are now hampering individual effort in that direction, and that are exercising an obstructive and deleterious influence on all departments of dramatic art.

An intelligent understanding of the situation is necessary to the discovery and application of the proper remedy, and it would not take Mr. Berry long to open his colleagues' eyes to the lamentable state of affairs that now prevails, with the probability of achieving beneficial results.

Mr. Berry has asked THE MIRROR to request our leading actors to send him their views on the question involved in the measure he has introduced in Congress.

Never within recollection has there been such a dearth of attractions and such a plethora of open time at this point in the season.

In various cities theatres are announcing premature closing; a number have closed already, and others are open only fitfully.

Cities of the second and third grade are suffering principally, although in several cases to avoid shutting up shop until next September and unable to fill time with first-class companies managers have opened their doors to attractions playing at popular prices.

Survey the disturbance and demoralization right and left in the theatrical world, and then say whether the new "system" of control is a good thing for anybody—not excepting its devisers?

The Society of Musical Arts lost money at the Astoria last Winter, and Clarence Andrews, the manager, is to have a benefit next week.

It does not appear that this result of another faddist experiment is indicative of a burning desire for entertainments of the kind provided in the name of the Society of Musical Arts, but, nevertheless, it is announced that its sponsors intend to hire a hall on Fifth Avenue, convert it into a theatre and give performances next season.

New York has no crying need of freak theatres. Its regular playhouses would suffice all purposes were they conducted in all cases with some appreciation of the public's requirements.

According to Mr. Crane's speech at the close of his engagement in the Knickerbocker on Saturday night his manager, Brooks, seems to furnish the thinking end of the arrangement, and that may be Mr. Crane's reason for going back to first principles and taking up with farcical comedy again.

For years Mr. Crane has tried to dissociate himself from the frothy trifles that he used in connection with Stuart Robson at the outset of his starring career, but now he is to return to the old thing by appearing at the Empire in His Honor the Mayor.

It does not seem likely that this reactionary move originated with the comedian. It suggests the brilliant Brooks.

The premature closing of the season at Hoyt's has led to a change in the arrangements for the third matinee of Mrs. Wheatcroft's Dramatic School. It will be given on Friday, April 22, at the Garden Theatre.

"Greater personal liberties and Sunday theatres" was the issue in a hotly contested municipal election at Grand Rapids, Mich., the other day, and George R. Perry won the mayoralty on it. In consequence of this the Grand Opera House will be open on Sundays next season, playing popular price companies. The Powers will be closed on the first day of the week.

VIOLA ALLEN TO STAR.

"Yes, I shall soon say good-by to the Empire Theatre," said Viola Allen, in conversation with a MIRROR representative last Friday night. "I have signed to star under the management of the Messrs. Liebler and Company, who have directed the tour of Mr. Coghlan with so much success. My season will probably not begin before the end of October, and in the interim I am going to enjoy a little rest. I sail on May 17 for Europe.

"The play in which I am to make my debut as a star has not yet been selected. We have several good ones under consideration, but haven't arrived at a final choice. There are two plays with English scenes and characters, and another play, The Courtship of Miles Standish, dramatized from Longfellow's poem by Stanislaus Stange. The part of Priscilla is a very beautiful one. Priscilla wasn't the meek creature that many people imagine. She was a woman of strong, noble nature. I should like to play Priscilla."

THE MIRROR man ventured an opinion that the public would like to see Miss Allen as one of Shakespeare's heroines.

"Now you've touched a tender chord," laughed Miss Allen. "There's nothing I should like better than a Shakespearean production. In fact, I have one up my sleeve, but it will have to stay there for some time, I'm afraid. Shakespearean productions are costly ventures, and we must limit our ambitions by our knowledge of what the public demands. Just at present the demand for Shakespeare doesn't seem to be very great. However, we can all live in hope, and a few castles in the air, more or less, do not hurt any one."

CHARLES COGHLAN'S PLANS.

"Mr. Coghlan's first season as a star will close on May 14," said Manager Tyler to a MIRROR man yesterday. "We shall open our next season at the Fifth Avenue Theatre Sept. 12 for four weeks."

Mr. Coghlan will spend the Summer at Prince Edward Island, where he will put the finishing touches on his new play. Any announcement about this play or the role which Mr. Coghlan will assume would be premature. Our company will be entirely new, as it would be impossible to cast the play with the present organization.

"Yes, the business of The Royal Box has been gratifyingly large. Since our New York opening we have not had a losing week. Before we played the Fifth Avenue we lost money; but after the New York indorsement of the play business has been all right. Even our Holy Week engagement in Harlem was surprisingly good. Mr. Coghlan is a fixed star in the dramatic firmament."

A VALUABLE THEATRICAL LIBRARY.

The sale of James Hutchinson Brown's theatrical library in Boston this week will doubtless bring together theatrical antiquarians and collectors from all parts of the country. The enormous accumulation of dramatic material represents the life-work of Mr. Brown, who in early youth began the collection of play bills, photographs, autographs, books relating to the stage, and souvenirs of actors and playwrights.

Only the library of Mr. Brown will go under the hammer this week; at a later sale the autograph letters will be disposed of and at a subsequent sale the wonderful collection of play bills, probably the largest extant, will be offered to bidders. Mr. Brown himself could not tell how many play bills he owned, but he estimated the collection approximately at 180,000. These were brought together singly and in quantities, as their owner happened to find them. On one day he would hear that a man in Chicago had a rare Booth bill, and would order it at once. The next day he would purchase a file of several thousand programmes from some foreign dealer. His largest purchase at one time was 19,000 play bills.

Mr. Brown's was an unusual personality. The perseverance and patience which he displayed in accomplishing his purpose would appall the ordinary theatregoer, whose interest in dramatic literature is confined to reading the programme of the play of the moment. Mr. Brown was a true collector, with all the enthusiasm and energy that the term implies. In consequence of his zeal he was brought into contact with all the actors of the "old school," and from them he was constantly receiving information in regard to treasures waiting to be unearthed. Mr. Brown was likewise in constant request to settle mooted questions about old productions. He simply had to consult his file of bills to determine once and for all a disputed point, for no one ever questioned his decision.

A Bostonian all his life, Mr. Brown was naturally an authority on the Boston stage, and his information in regard to his native city—its theatres, halls, taverns, stores, and dwellings—was simply encyclopædic.

It is to be regretted that such an immense store of theatrical material, which would prove of inestimable value to future historians of the stage, cannot be kept intact. Mr. Brown himself was perfectly philosophic on this point. "I shall be happy in the next world," he said, "if I can only know that my collection is well catalogued and brings good prices at the sale."

MARTIAL ACTORS.

The subjoined document speaks for itself:

We, the undersigned, do hereby volunteer and enlist to serve in the National Guard of the State of New York during the full term of the war, unless sooner discharged, should war be declared between the United States of America and Spain, and we do solemnly swear that we will support the Constitution of the United States and the Constitution of the State of New York, and that we will faithfully discharge the duties of soldiers in the National Guard according to the laws and regulations governing the military forces of the State of New York.

BERNARD A. REYNOLD, J. DUKE MURRAY,
GEORGE C. ROBINSON, WALTER FESSLER,
CARL A. HASWIN, E. J. GROH,
ARTHUR MERCER. L. J. ROWLAND,
CHARLES G. CRAIG.

New York City, April, 1898.

The above document owes its existence to the fact that Adolph Bernard, Secretary of the Actors' Fund, is a Sergeant in the Second Battery. When it became known in certain theatrical circles that Sergeant Bernard had expressed a desire for volunteers, the above nine actors and managers lost no time in drawing up this document and affixing their names thereto. Sergeant Bernard desires THE MIRROR to make known that he will be glad to receive the names of other volunteers from the dramatic profession. The nine men who have already evidenced their patriotism are of the stuff of which heroes are made. It would be hard to find two more imposing volunteers than Charles Craig and J. Duke Murray.

MARY HAMPTON IN AN INDIAN PLAY.

Hon. E. W. Blaisdell, of Rockford, Ill., an author of some renown, is writing for Mary Hampton an Indian war drama, The General's Daughter, based upon incidents of the Black Hawk war of 1832. The story begins at Washington, moves westward with the army, under command of General Henry Atkinson, covers that last great Indian struggle in the Western wilderness, brings to the front the prowess of the famous chieftains Black Hawk Shabbona, and Waubansia, and ends with the Battle of the Bad Axe. Eva, the general's daughter, will be impersonated by Miss Hampton, and Rodman, the hero, by a young Washington artist. Veteran critics speak well of advance sheets and predict success for the play.

NEW FEATURES FOR THE WILD WEST.

Several new features have been added to the Wild West since its return to the Madison Square Garden. A timely and interesting novelty is the introduction of the Cuban color guard, a score of war-scarred veterans who served with distinction in the Rebellion. The appearance of these veterans, bearing the pennant of red, white, and blue with the single star, is provocative of intense enthusiasm nightly. Other novelties have given renewed interest to this unique exhibition.

McINTYRE AND HEATH TO STAR AGAIN.

Whitaker and Crossley, who will manage the Russell Brothers next season, will star McIntyre and Heath, during the season of 1899-1900, in a big novelty entertainment to be known as McIntyre and Heath in a comedy minstrel carnival, Three Days with the Troupe. The company will number forty people. A band and orchestra and an array of novelties for a street parade will be features. The scenery, costuming, instruments and uniforms will be of unique design.

THE WANG COMPANY CLOSES.

A company under the management of John Shean and E. L. Roy, which has been presenting Wang through the Southern States, stranded at Greensboro, N. C., on April 4. The scenery and box-office receipts were attached by Manager J. W. Blackwell, of Durham, N. C., to satisfy a claim for money loaned. The company gave performances at Greensboro, N. C., and Danville, Va., to raise funds for transportation to New York.

THE HEART OF MARYLAND ABROAD.

David Belasco's play, The Heart of Maryland, was presented by an American company, at the Adelphi Theatre, London, last Saturday, and brief cabled advices report its success. Mrs. Leslie Carter, Maurice Barrymore, and Edward Morgan scored individual hits, and Mr. Belasco was called upon for a speech.

GOSSIP OF THE TOWN.

W. J. Ferguson has been offered the principal comedy part in The Tarrytown Widow, which D. W. Truss and company will present here at the Bijou Theatre May 2. Mr. Ferguson's engagement with Cumberland '61 terminates April 30. As yet his future plans are not matured.

Fred. A. J. Dunwick, hypnotist, is arranging for a tour to do the leading Summer resorts. The company will include several specialty artists. Mr. Dunwick is now on the staff of the Pulaski, N. Y., *Democrat*.

Samuel Blair, business-manager for Thomas J. Boyle's Southern circuit, arrived in town last week. He has taken up his headquarters at the American Exchange, where he will look after Manager Boyle's interests.

Bailey Avery has signed with Liebler and Company to do the advance work for Viola Allen in her forthcoming debut as a star.

The Murray Comedy company will close a successful season of forty weeks at Terre Haute, Ind., April 30. Neil and Stella Litchfield have replaced the Ferguson Brothers, greatly strengthening the cast. Next season the company will carry eighteen people, with special scenery and electrical effects for each play.

The Columbia Opera company will play a return engagement at Knoxville, Tenn., on April 18, when W. R. Northway, Jack Henderson, Edgar Fitzhugh, Arthur G. Kellam, and E. C. Rogers will be initiated by the Knoxville Lodge of Elks.

The King-Kerkhoff company, headed by "Chic" Perkins, have added to their repertoire The Ranchman, a comedy drama of life in Texas, by Walfred Wilson and May Melvin Ward.

The Pay Train company has reorganized at Sioux City, Ia., as the Western Circuit Stock company, with the following roster: Mlle. Lonita, J. T. McAlpin, Dolly Foster, Alice Marble, Emma Vane, J. H. Browne, Harry Stoddard, and others. Their repertoire will include The Pay Train, The Captain's Mate, and Hans Hanson.

Edythe Totten, who has been ill for two weeks, rejoined A Night Off yesterday, at McComb City, Miss.

Gypsie Lester, the clever soubrette of Arnold's Fun Makers, has left the company, on account of serious illness, to rest at her home, Memphis, Tenn., to recover. She has an offer from a prominent manager who will put out a new musical farce-comedy in August.

Myra Collins opened her Spring and Summer season at Yankton, S. D., last evening. Following is the roster: Burnett and Wagner, managers; J. Moy Bennett, J. W. Wagner, James W. Evans, J. C. Mayanti, Owen Bartlett, Fred Bartlett, Harry Blake, George Minn, Lesta Howard, Almer Hunter, Bernice Belknap, and Myra Collins.

Nahan Franko, leader of the Lyceum orchestra, and Arthur Schoenstadt, a German editor, engaged in combat last week, and Franko, being arrested on a charge of assault, was fined $10. Schoenstadt had said in print that Franko was the late Anton Seidl's worst enemy, and the leader had resented the imputation.

Thomas E. Shea will bring The Man-o'-War-Man to the Fourteenth Street Theatre on May 2.

John W. Turnbull will manage Knight's Players for a Spring and Summer season through New Jersey and Long Island.

Eva Westcott, of Darkest Russia, was taken suddenly ill at Toronto on Thursday. Madge Nelson, who plays Olga, was called upon at a moment's notice to assume Miss Westcott's role of Ilda, in which she gave a very satisfactory performance.

Samuel E. Rorke was released on Saturday from Ludlow Street Jail, where he had been confined for contempt of court, having failed to appear in a suit of E. J. Woolsey to recover $6,500, alleged to have been misappropriated.

The Teatro Italiano, at 104 Bowery, was burned last Friday night. It was a very old building, which had had a checkered career, being known at various times as the National, Adler's, Roumania, Nickleodean, and Columbia Opera House.

Edgar L. Davenport will close on April 21 in Cumberland '61, and open on April 25 in the Columbus Stock company.

Messrs. Brady and Ziegfeld gave handsome bonbonnieres as souvenirs of the seventy-fifth performance of 'Way Down East at the Manhattan Theatre last night (Monday).

The members of the Miss Philadelphia company, who were left stranded at Seattle, Wash., are indebted to Mr. Seagreaves, proprietor of the Occidental Hotel, Manager Hyner of the Seattle Theatre, and to prominent citizens of that place for assisting them in getting back to New York.

James Phelan Cuddy has been engaged as press agent at Proctor's Twenty-Third Street Theatre. Mr. Cuddy has fully recovered from his recent illness, and he is glad to be back in harness again.

Ada Monk's remains were removed from the receiving vault in Greenwood Cemetery and buried April 8.

Rehearsals are progressing smoothly for the production of La Poupee at Daly's Theatre. The *première* is announced for Friday, April 15.

I wish to negotiate with the manager of a Spring or Summer stock company to produce a new comedy. Winterfield, MIRROR.

AT THE THEATRES.

Fifth Avenue—Love Finds the Way.

A comedy of sentiment in three acts (adapted from the German) by Marguerite Merington. Produced April 11.

Doctor Lee	Frederic de Belleville
Douglas Colbert	Forrest Robinson
Raymond Winfield	Verner Clarges
Edgar Townsend	George Trader
Simon	Wilfrid North
William	Frank McCormack
Leslie	Lotta Linthicum
Mrs. Bessel	Sydney Cowell
Madeline	Mrs. Fiske
Helen	Alberta Gallatin
Jane	Dorothy Chester

Preceded by

A BIT OF OLD CHELSEA.

a play in one act by Mrs. Oscar Beringer

Jack Hillier	Forrest Robinson
Phil Macdonald	Wilfrid North
Jim Dixon	George Trader
Paul Raymond	Frank McCormack
Alexandra Victoria Bellchamber	Mrs. Fiske

At the Fifth Avenue Theatre last night Mrs. Fiske appeared in two new plays which disclosed fresh phases of her genius. The two plays, appealing to different sets of interests and sympathies, demanded absolute distinction of treatment. With unerring art, Mrs. Fiske gave ample significance to both.

A Bit of Old Chelsea, by Mrs. Oscar Beringer, was the opening play of the evening. The scene represented a London studio at midnight. Here Jack Hillier is discovered crouching before the fire, deciphering a packet of old love letters—souvenirs of his youthful amours and indiscretions. He has renounced Bohemianism forever, as another week is to find him a married man of staid purpose and high ideals. While he is evoking memories of his bachelor days, he is visited by an artist friend from a neighboring studio, who tries to persuade him to join some of his old comrades in a farewell night of it. Jack prefers his sentimental employment and the friend departs. Jack continues to brood over his love trophies and finally consigns them to the fire. He goes to the window and the sight of the sleeping city inspires further depression. Suddenly he spies something lying in the snow beneath his window. It is the figure of a girl who has evidently succumbed to exhaustion and fallen in a faint. Yielding to a prompt impulse of pity, Jack goes down into the street and returns bearing the body of the child. She revives quickly in the warmth of the studio, and after Jack has given her meat and drink, she asks leave to sleep on the hearthrug before the fire. All day she has been trudging London streets, trying to sell her flowers, and she is too tired to plod through the snow to her poor home in the Court. Jack offers to send her home in a cab, but she refuses promptly, such pomp would set the neighbors' tongues wagging. The warm hearted artist surrenders to her his own bunk and throws himself on a sofa before the fire.

Then the spirit of discord, in the shape of the meddlesome friend of Jack, returns once more. The fellow comes to borrow liquor for his artist friends, and is about to depart in possession of the bottle when he chances to spy the poor bonnet of the flower girl. Here's sport—ready made and invented and only waiting to be enjoyed. He loses no time in summoning the other cronies of the place, and though they are good fellows at heart, they are no respecters of feeling. They taunt Jack unmercifully and he endures the ordeal with good grace. When the poor girl is made a subject of jest he promptly knocks down one of the fellows. The blow has a sobering effect on the crowd. They make Jack an apology and retire.

Vaguely the girl comprehends that Jack is her champion, but that she has no right to his protection. While the artist lies sleeping, murmuring the name of the girl whom he is to marry, the child of the streets climbs down from the bunk, gathers up her flower basket, and after invoking a blessing on her kindly protector, tip toes her way out into the night.

For pure pathos and those touches of nature which make a whole world kin this little play is absolutely unique. It is the sort of thing that might easily be injured by ungentle treatment. Mrs. Fiske and her associates played with that concealed art that carried perfect conviction.

A German original is the foundation of Miss Merington's work, Love Finds the Way, the longer play of the evening. In this Mrs. Fiske represented a young girl, whose life has been embittered by her lameness. From childhood, Madeline has walked with a crutch, but a learned man, Doctor Lee, who has given her case patient and loving study, is of the opinion that a supreme effort of will is alone needed to restore her to full physical power. Madeline's infirmity affects her spirits and courage. She is not malignant, but she is caustic and cynical. There is some reasonable excuse for her cynicism, as the people among whom her lot is cast are a commonplace, conventional group. Their stupidity incites her to cynicism and they stand in dread of her tongue.

Resolved to break the monotony of her life by any expedient, Madeline herself proposes marriage to a penniless artist. He accepts, on the distinct understanding that the match is purely a business transaction. He will take her money so that he may go abroad for a year and study, then he will return to make her his wife. Madeline feels that if she were not lame he might grow to love her.

On the eve of the wedding Madeline is visited by a woman, the divorced wife of Colbert, whom the artist had supposed dead. Madeline, finding herself about to be cheated of her prospective happiness, repulses the woman in a paroxism of rage. She chides fortune bitterly for this unkindly turn of the wheel.

The carriage that is to bring back Colbert to her is heard on the road. As Madeline gazes from the window, she sees the repulsed woman lying in the snow directly in the path where the horses must pass. If help does not come, the woman will be run over. Madeline feels for her crutch—it is not at hand. She screams for the servants—they are not within hearing. The horses are almost upon the creature in the road, who lies there heedless. In this vital moment, Madeline rises without her crutch, stumbles her way from chair to chair, and finally, in the highest state of mental exaltation, her will awakens. She rushes without her crutch to the woman in the road and pulls her from the hoofs of the horses. This is the supreme situation of the play, a situation that no actress of conventional temperament could cope with.

The final act of the play shows the further abnegation of Madeline in bringing together the estranged man and woman. She, in turn, becomes sensible of the great tenderness of the doctor whose devotion to her has been lifelong. In becoming his wife, Madeline finally finds her share of happiness.

Mrs. Fiske represented the varying moods of this woman with the most perfect skill. The denotement of the cynicism in the early scenes was accomplished without any suggestion of malignancy. Throughout these scenes, Mrs. Fiske made Madeline continuously sympathetic, and in the vital episode of the play proved herself consummate mistress of her art.

The companion pictures were all notable. Frederic de Belleville played Doctor Lee with quiet dignity and deep sincerity of feeling. Forrest Robinson gave a finished presentment of the artist. Wilfrid North had a congenial role as an old family servant, whose years of faithful service make him a despot in the household. George Trader always makes something out of a part, no matter how small. His trifling part stood out strongly. That sterling actor, Verner Clarges, played Mr. Winfield admirably. Frank McCormack gave a humorous sketch of a philosophical footman.

Alberta Gallatin brought grace and vivacity to her role of Helen, and Sydney Cowell played the widow, Mrs. Bessel, in an inspiriting way. Lotta Linthicum as Leslie, the artist's wife, acted an exacting role sympathetically and naturally, sharing with Mrs. Fiske one of the best scenes in the play. Pretty Dorothy Chester, as a pert maid-servant, gave an excellent performance.

The three scenes by Messrs. Gates and Morange were exquisitely painted, the architecture and coloring of the two interiors used in Miss Merington's play making them notable examples of the new school of scenic art.

T. W.

Lyceum—The Moth and the Flame.

Comedy in three acts by Clyde Fitch. Produced April 11.

Edward Fletcher	Herbert Kelcey
Mr. Dawson	William J. LeMoyne
Mr. Wolton	E. W. Thomas
Douglas Rhodes	Bruce McRae
Johnstone	Edward See
Funshaw	David Torrence
Trimmins	Edward H. Wilkinson
Clergyman	Sylvester Deehan
Howes	Edwin James
Marion Wolton	Effie Shannon
Mrs. Lorrimer	Mrs. Sarah Cowell LeMoyne
Mrs. Wolton	Mrs. Isabel Waldron
Jeannette Gross	Eleanor Moretti
Ethel	Leila Ellis
Kitty	Edna Phillips
Gertrude	Ethel Kingston
Blanche	Mary Hanson
Bessy	Mamie Dunn
Mrs. Fletcher, Sr.	Mrs. Frances Ferren
Maid	Emma Janvier

Herbert Kelcey and Effie Shannon returned last evening to the Lyceum Theatre, where they were stock favorites in other days, and brought with them Clyde Fitch's new comedy, The Moth and the Flame, which they have given elsewhere for some time. The little theatre was crowded, and there were most hearty greetings for the stars and for their popular companion players.

The Moth and the Flame begins at a children's party given by Mr. and Mrs. Wolton at their New York home. Their daughter, Marion, has rejected the love of Douglas Rhodes to become betrothed to Ned Fletcher, a man of somewhat shady record, whom she expects to reform. Wolton, knowing Fletcher to be a swindler and dreading disgrace that must befall by Marion's marriage to Fletcher, commits suicide during the festivities. The family are threatened with terrible distress, and Fletcher, as Marion's affianced lover, announces his purpose to stand by the Woltons.

The next act presents St. Hubert's Chapel, wherein is to occur the wedding of Fletcher and Marion, to which "society" has been invited by Mrs. Wolton. The ceremony is rudely interrupted by a woman who demands that Fletcher shall marry her and give his name to her child. Fletcher repudiates the woman's story and Marion believes him. But the interloper persists and steps between the bridal couple. Then Fletcher fells her with a cruel blow. Marion, horrified, cries "Coward!" and flinging the wedding bouquet at his feet, rushes from the chapel.

In the last act Fletcher seeks to frighten Marion into marrying him, telling her that her father had owed his respected position to the fact that his (Fletcher's) money had preserved the honor of the Wolton name in the world's eyes. But she rejects his advances and espouses the still faithful Rhodes. Fletcher, in contrition, vows to marry the woman he had scorned, and so ends the play.

Mr. Fitch has done the best work of his career in this play, combining society satire with dramatic strength in a manner at once daring and singularly effective. He has relied often and surely upon the mingling of merriment and sorrow for his strongest effects, and his skillful handling has made these strikingly powerful. The children's party of the opening act is at its merriest moment when a thud above and a clattering chandelier announce the suicide of the host in his room. Yet the guests know not and the fun goes on. Marion falters into the room after discovering the horrible thing, and falls into her mother's arms, sobbing out the awful truth while a dozen unsuspecting revelers dance and sing about the stricken women. Throughout the play vivid contrasts are splendidly employed, and the dialogue cleverly satirizes "society."

Herbert Kelcey played the gentleman blackguard, as he has played like folk before, with much skill and sureness. Effie Shannon was a sweet, pretty, and thoroughly admirable Marion. W. J. LeMoyne was capital as a fine old family friend. Bruce McRae made a manly, sincere Rhodes. Mrs LeMoyne gave an uncommonly clever sketch of a typical thoughtless "society" divorcée. Eleanor Moretti, as the wretched mother of Fletcher's child, presented a strong and pathetic portrait, and Mrs. Isabel Waldron was effective as Mrs. Wolton. Edward H. Wilkinson, Edward See, Edwin James, E. W. Thomas, David Torrence, Leila Ellis, and Edna Phillips offered capital impersonations in lesser roles, and the minor parts were all well cast.

The play was beautifully and carefully mounted, and the stage was managed excellently.

Knickerbocker—The Bride-Elect.

Comic opera in three acts. Book and music by John Philip Sousa. Produced April 11.

Papagallo XIII	Albert Hart
Guido	Frank Pollock
Frescobaldi	Chas. H. Drew
Gambo	Melville Stewart
Buscato	Harry Luckstone
Pietro	E. G. Schaeffer
Sardinia	Wesley Johnstone
La Pastorella	Nella Bergen
Bianca	Mabella Baker
Minutezza	Christie MacDonald
Margherita	Ursula Gurnett
Rea	Alice Campbell
Zedena	Bertha Davis
Rosamunda	Nana Fairhurst
The Curate	Chas. A. Goettler

The Bride Elect, which was seen for the first time in New York city at the Knickerbocker last evening, is peculiar in one respect. Both the book and the music of the opera were supplied by John Philip Sousa. There is no reason why a composer should not supply the text of an opera, but the combination of literary and musical is most unusual, and it cannot be said that Mr. Sousa possesses that rare combination in any striking degree. The music of this opera may not rank with that of the most eminent operatic composers of the day, but it is of a high professional standard, while his libretto is imitative and amateurish. It is only through superior staging and stage-management that the story is enabled to sustain the interest of the audience.

The story of The Bride-Elect is laid in the island of Capri, in the bay of Naples. The death of a pet goat leads to a seven days' war between the monarchs of the two kingdoms into which the island is supposed to be divided. King Papagallo, of Tiberio, is the owner of the goat. He proves victorious, and as a recompense for its loss demands the hand of Princess Minutezza, the daughter of Bianca, Queen of Capri, and unless the marriage takes place before her eighteenth birthday certain crown lands are to be forfeited.

All this antedates the opening scene of the opera, in which the populace of Capri are looking forward to the unwelcome visit of Papagallo. The princess is in love with Guido, Duke of Ventroso, who is Papagallo's nephew. The Queen, who is a widow, is desirous of securing Papagallo as a husband on her own account. Papagallo arrives, escorted by his retinue, and decrees that the wedding shall take place that very evening. Frescobaldi, his Prime Minister, having informed him that the treaty will be in operation if he brooks delay. This conversation is overheard by Minutezza, who decides to put Papagallo out of the way for three days. To carry out this scheme she employs the services of La Pastorella, a woman chief of a band of brigands. While Papagallo is waiting for his bride elect he is surrounded by a crowd of merry-making brigands disguised as villagers. In the middle of a barcarole the King is seized, gagged, placed in a bag, and borne to the mountain retreat of La Pastorella's band.

In the second act La Pastorella is sought in marriage by Gambo, her gypsy lover, but on consulting the cards she finds that fate ordains that she shall wed her royal captive. To prevent such a union Gambo assists Papagallo to make his escape. The King, however, falls into the hands of Princess Minutezza, who is accompanying the band. Queen Bianca, believing that Minutezza has been kidnapped by Papagallo, declares war against the kingdom of Timberio, and storms the retreat of La Pastorella to rescue her daughter. Papagallo and all the brigands are captured, except La Pastorella, who escapes in the excitement.

The third act finds nearly all of the male characters in the jail of Capri by order of Queen Bianca. Meanwhile a revolution has broken out in Timberio, and Papagallo has been deposed by his subjects. Guido is elevated to the throne, and Minutezza marries him to carry out the treaty, which stipulates that she is to marry the King of Timberio. Papagallo marries Queen Bianca, and as the cards have gone back on her La Pastorella bestows her hand on her gypsy lover.

The best musical number is the stirring march, "Unchain the Dogs of War," at the end of the second act, the effect of which is greatly enhanced by a large chorus and the introduction of a brass band. Most of the music is either written in march or two-step waltz time, which is Mr. Sousa's forte. The orchestration, as might have been expected, bears the stamp of the military bandmaster, but its effectiveness is not to be denied, whether the critics consider that sort of orchestration suitable for comic opera or not. Among the numbers that seemed to afford especial delight to the audience last evening was the prayer in the second act and a lullaby in the third act. In fact, the audience was of a most friendly and encouraging order, and encored almost everything, waltzes, marches, the sentimental as well as the comic songs.

The acting and singing were on the whole very good. Albert Hart had apparently taken DeWolf Hopper as his model, and like his model possesses an unusually good voice for a singing comedian and knows how to use it. He was not altogether successful in extracting very much fun from the comedy lines allotted him as Papagallo, but that was largely the fault of the musical author or literary composer.

Frank Pollock sang effectively as Guido, but his acting was fully as weak as the libretto.

Christie MacDonald proved a charming Princess, and her singing and acting won for her the favor of the audience from her first entrance. Nella Bergen, as La Pastorella, also gave an excellent exhibition of vocal and histrionic efficiency, and looked both handsome and picturesque.

Charles H. Drew, Melville Stewart, Harry Luckstone, E. G. Schaeffer, Mabella Baker, Ursula Gurnett, and the other members of the cast all made the most of their respective roles.

The chorus was efficient, and their costumes were very becoming.

Paul Steindorff conducted with customary skill, and the ballet gave evidence of artistic training by Carl Warwig.

Metropolis—A Cavalier of France.

Romantic drama in five acts by Espy Williams. Produced April 4.

René de Froisac	Louis James
Henry III.	Barry Johnstone
Duc D'Anjou	Collin Kemper
Chicot	Gilbert Gardner
Joyeuse	James Du Sang
D'Epernon	P. J. Hartmann
Nevers	Warner Paul
Cosmo Rugieri	Frank Peters
Rosny	W. A. Lincoln
Cavaja	Norman H. Hackett
Larchant	Dave Whipple
Jagot	R. E. Jamison
Pompon	James Du Sang
Lagadare	J. R. Warner
Gringoire	Fred Wright
Luvois	William A. Phillips
Gabriella	Alma Kruger
Catherine de Medici	Mrs. Wells
Marguerite de Valois	Aphie Hendricks
Grissette	Emily Grey Bethel

During all of last week, the second of his engagement at the Metropolis Theatre, Louis James presented for the first times in New York A Cavalier of France, a romantic drama in five acts, written by Espy Williams.

The vogue of plays of this character has been short, and A Cavalier of France, therefore, probably will not long be included in Mr. James' repertoire. Nor on its merits should it be so included, as it is not worthy of the star's abilities. Mr. James is fitted for better work than is required of him in this play, and is seen to much better advantage in classic roles.

Mr. Williams has laid the scene of his play at the end of the sixteenth century, during the reign of Henry III. of France, when Catherine de Medici was in the height of her power. Its hero, René de Froisac, is a gentleman of the court, and in love with Gabriella, a maid of honor. The king has also a passion for Gabriella, and in the first act, cloaked and masked, he attempts to abduct her, but she is rescued by René, who wounds the king, although not knowing his identity. In the second act René, who has become an obstacle in the path of Catherine de Medici, is accused by her of having stolen the garter of her daughter, Marguerite de Valois. René's valet has been bribed to place the garter in his master's strong box, and the proof is so overwhelming that the king banishes him from the country. Catherine's desire is to kill the king, and place her young brother, the Duc D'Anjou, on the throne. She poisons some wine that the king is to drink, but the poison is discovered by René just in time to save the king's life. Henry's gratitude is such that he restores René to the royal favor, and consents to his marriage to Gabriella. Catherine, to get René in her power, seizes Gabriella and carries her to the apartments of Cosmo Rugieri, an astrologer, and her adviser. Hither René betakes himself, and Catherine proposes that he join her conspiracy and kill the king. René spurns the proposition. At this moment the king enters intoxicated and insults Catherine and René. Catherine repeats her offer, but René will not consent, but goes to the king and tells him of the plot. Catherine and her retainers are heard and René bids the king lie as though dead. When the crowd enters René tells them that he has murdered the king. This story is believed and the adherents of Catherine are jubilant over the success of their plot, when the king's own guards enter and seize the conspirators, and the supposedly dead monarch rises triumphant, orders his enemies jailed, and turning to René, knights him and gives him Gabriella for his bride.

Louis James, although somewhat mature in appearance for the role of René de Froisac, played the part with dash and spirit, and was at all times forceful and virile.

Alma Kruger as Gabriella was sweet and womanly, though rather colorless in her work. Mrs. Wells gave a good portrayal of the part of Catherine de Medici, and Aphie Hendricks was fairly satisfactory as Marguerite de Valois.

Barry Johnstone, as Henry III., was praiseworthy except in the drunken scene, which he played in a very modern low comedy way. Norman H. Hackett was pleasing as Cavaja. Collin Kemper was sincere and boyish as the young Duc D'Anjou. W. A. Lincoln was excellent in the small part of Rosny and Frank Peters was efficient as Cosmo Rugieri.

The current week's bill at the Metropolis is Henry E. Dixey in his entertainment of magic and mimicry. There was a good audience in attendance last evening, and Mr. Dixey's feats of prestidigitation received liberal applause, as did also his imitations of Henry Irving and other actors.

Star—Hamlet.

Those scoffers who say that Shakespeare is no longer popular in New York should go this week to the Star Theatre, where Louis James is presenting a repertoire of Shakespearean and classic dramas, and be convinced of their error. Last evening Mr James appeared in Hamlet, and the applause from all parts of the house was greater than a favorite soubrette would receive while singing a patriotic song.

Mr. James has been here as Hamlet many times, and his impersonation of the character has undergone little change. His work is quiet, with no tendency to rant, and barring a certain lack of sincerity he was at all times effective.

Alma Kruger made an excellent Ophelia, her mad scene being acted with decided ability. Mrs. Wells, as the Queen, played with skill and judgment.

Barry Johnstone did creditable work as Laertes, J. B. Warner was satisfactory as the King, and Frank Peters as Polonius, W. A. Lincoln as Horatio, and Fred Wright as the First Grave Digger did well in their several roles.

Mr. James will present Julius Cæsar, Othello, Romeo and Juliet, and Spartacus during the week. His engagement promises to be very profitable, as the house was overcrowded last night.

Next week's bill at the Star will be Northern Lights.

American—Billee Taylor and I' Pagliacci.

A double bill, strongly contrasted, was given by the Castle Square Opera company last night. Billee Taylor, which had not been heard here in years, and which is well worth reviving, was the first on the bill. Solomon's music was excellently given with spirit and characteristic *abandon*. The principal characters were taken by Marie Celeste, Bessie Fairbairn, Ruth White, Oscar Girard, Jay Taylor, Raymond Hitchcock, and E. N. Knight. The chorus gave brilliant support.

The more ambitious offering of the evening was the charming little opera by Leoncavallo, I' Pagliacci (The Players). This has not been presented here in English for five years, although it was sung in Italian at the Metropolitan Opera House a number of times several seasons ago. This condensed tragedy, with its beautiful music, should be oftener given a hearing. Grace Golden was a coquettish Nedda and sang her one aria with much fluency and acted the part admirably. Joseph F. Sheehan was a splendid Canio. W. G. Stewart was the clown, Tonio, and gave his introduction to the opera with true musical feeling. Jay Taylor played Peppo, and Richard Ridgley, Silvio. The costumes were correct and the scenery adequate and decidedly effective.

Carmen will be the next production of the Castle Square company.

Wallack's—Robin Hood.

Melodious Robin Hood had a rousing revival by The Bostonians at Wallack's last night. The house was crowded and no element of success was lacking to the occasion. As each member of this favorite organization appeared on the stage there was warm and genuine applause from all parts of the theatre.

Mr. Barnabee in particular received a welcome that was little short of an ovation. He was kept bowing for many minutes before his admirers would permit him to sing his introductory solo, in which an explains what a very magnificent individual is the Sheriff of Nottingham, and when he once commenced to chant that paean of self-praise the audience was loth to let him leave off. Such demonstative friendliness is seldom accorded even a comic opera star, but Mr. Barnabee bore his honors modestly.

The others in the cast were all warmly received, and all gave spirited performances. No new word of praise is needed for the opera at this late day. It promises to become a classic, and its present revival is sure to give unbounded delight to all lovers of good music.

Grand—What Happened to Jones.

Incessant was the laughter and vigorous the applause at the Grand Opera House last evening when What Happened to Jones commenced its second engagement at this house before a very large audience. The company is practically the same that was originally seen on Broadway. They have been praised so much that further laudation is unnecessary. Anna Belmont was delightfully coquettish as Cissy. George C. Boniface, Jr., was extremely comical as Jones, and Mattie Ferguson, George Ober, Reuben Fax, William Bernard, and the other members of the company did their uniformly good work. On Thursday this company will exchange places for the rest of the week with the other one, which includes Theodore Babcock and Ellen Burg, and which opened in Newark last night.

Olympia—Primrose and West.

Hammerstein's Olympia was reopened last evening, and judging by the crowd and the enthusiasm, there are prosperous times ahead for the big amusement palace. A brilliant audience filled the great music hall in every part and Oscar Hammerstein surveyed the scene with great satisfaction. The attraction was Primrose and West's Minstrels, headed by W. H. West, Ezra Kendall, Carroll Johnson, Lew Sully, and other minstrel celebrities. Everything went with a rush, especially the finish, in which the entire company took part, made up as officers and sailors of the *Maine*. The patriotism of the audience was aroused to a high pitch, and the performers were applauded to the echo.

People's—The Boy Tramp.

The Boy Tramp, a melodrama familiar to East Siders, is offered at the People's Theatre this week. The many thrilling as well as amusing situations were greeted with a liberal amount of applause and enthusiasm. The principal characters are well presented and the scenery is adequate.

At Other Houses.

BIJOU.—The clever work of the Smyth and Rice Comedy company in The Old Coat is amusing well filled houses.

BROADWAY.—This is the last week of The Highwayman's successful run. Its one hundred and seventy-fifth performance will be souvenired on Wednesday evening.

DALY'S.—Ada Rehan gives four farewell performances this week. Last night she was seen in The Taming of the Shrew; to-night she will act in The Country Girl, and on Wednesday for the matinee and evening, Rosalind in As You Like It. Miss Rehan will then begin her annual Spring tour, opening in Brooklyn at the Academy, April 14, and Wednesday evening a copy of William Winter's book, "Ada Rehan," will be given as a souvenir. On Friday evening Mr. Daly will produce La Poupée. The theatre will be closed Thursday night.

FOURTEENTH STREET.—The ever popular Girl from Paris entered on its second week at this house.

HERALD SQUARE.—Monte Carlo, with Alice Atherton as a feature, pleases large audiences.

MANHATTAN.—Uniformly large houses continue here. The seventy-fifth performance of 'Way Down East occurred last night.

IRVING PLACE.—The Little Lambs will be the bill all this week.

THIRD AVENUE.—The Electrician, which has been seen in this city several times this season, drew good attendance here last night.

Other bills. Academy of Music, The White Heather; Casino, In Gay New York; Columbus, Oliver Twist; Empire, The Conquerors; Garden, The Master; Garrick, The Little Minister; Harlem Opera House, The Lady of Lyons, and Lord Chumley.

ONE-NIGHT STAND EXPERIENCES.

Harry Sweatman sends to THE MIRROR the following as some of his experiences in one-night stands:

We had a contract to play London, Ohio, and when I arrived there I found that the theatre had been turned into a bowling alley.

I asked the manager of the Opera House at Gloverville if the electricity in the theatre was alternating or direct. He said it was direct, as it came right from the power house. I then asked him how many volts there was. He replied that I need not be a damned bit afraid, as there were bolts on every door.

At Troy Ohio, I questioned the manager of the Opera House as to the dimensions of the stage. When I asked if there were any traps he replied that there had not been a rat or a mouse in the house all season.

Our company use small cards with prices printed thereon for cigar cases. They read "3 for 25," "15-cent straight," etc. The manager of the Opera House at Valparaiso said to me on my arrival at that town, "Mr Sweatman, we cannot play at any such prices as these," at the same time handing me a bunch of the cigar cards.

The manager of the Alcazar Theatre, New Castle, Ind., sent me by express a large package containing the dates he could not use. His letter stated that I sent too many dates and that he had expressed to me all that he could not use.

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DEATH OF MARGARET MATHER.

Margaret Mather died last Thursday at Charlestown, W. Va., from an acute attack of Bright's disease, from which she had been suffering for some time. On Wednesday evening she appeared in Charleston as Imogen in the opening acts of Cymbeline at the Burlew Opera House. In the cave scene it was noticed that she began to omit her lines, and to sway and stagger. She finally collapsed and was carried off the stage. Shortly afterward she was removed to her room at the Hotel Ruffner, where she became hysterical, went into convulsions, and then lapsed into unconsciousness. Nurses and several physicians did their utmost to save her life, but she was beyond medical control and remained in a comatose condition until five o'clock on Thursday afternoon, when she passed away peacefully, surrounded by her entire company. She had been working very hard rehearsing five new members of her company. Further exertion was put upon her by the absence of her business-manager, who had been taken ill at Richmond, Va. All this extra work overtaxed her strength and brought on the fatal attack of illness. The company disbanded in consequence of her death, and left last Friday evening for their respective homes.

Endowed with beauty, magnetism, and pronounced ability as an emotional actress, Margaret Mather had raised herself from humble circumstances to a stellar position at an unusually early age, and she had a large following of enthusiastic admirers among theatregoers throughout the country. Moreover, she had endeared herself to hosts of friends both in and out of the theatrical profession, by whom her death is greatly deplored.

Margaret Mather was born near Toronto, Canada, on October 21, 1859, of Scotch and English parentage. Her father, John Finlayson, was a ship carpenter, who shortly after her birth was interested with George Thompson in a minstrel troupe. Afterward he worked as an engineer, and in the early sixties settled in Detroit, where for a while he kept a sailors' boarding house. Poverty reigned, however, in the Finlayson household most of the time, and Margaret Mather's childhood was not filled with sunshine. It was no unusual occurrence for her to sell papers in the street to provide the family with food. She remained in Detroit till she was twelve years of age, when she was brought to New York by her married sister, and attended public school. She returned to Detroit and remained there till she was eighteen years old. In 1877 she began studying for the stage under Mr. Waller, assuming the name of Miss Bloomer, and made her initial effort as an actress with a traveling company. After that engagement she acted under the name of Mather, which was her mother's maiden name. In the fall of 1878 she joined George Edgar's company and made her first appearance with that organization as Cordelia in King Lear at Providence, R. I. She afterward played Desdemona and other Shakespearean roles with George Edgar when he made a tour of New England with disastrous results.

On her return to New York she was introduced to J. M. Hill. When Mr. Hill was suing Miss Mather for breach of contract in 1888 he gave the following testimony in regard to this meeting, and his proposition to exploit her as a star: "In June 2, 1881, I made the acquaintance of Miss Mather. Dr. Bolby came to me one day and said that he had a young friend whom he should like me to hear recite. So on the 2nd of June I went with him to a lodge room up town, where we met Miss Mather. She read the balcony and potion scenes from Romeo and Juliet, and also the curse scene from Leah, and after the reading I asked her if she had any contract with anyone to appear on the stage. She said she had not, and I then asked her to meet me the following morning at my hotel, as I was very much pleased with her reading. The next morning she called in company with Dr. Bolby and I had a long conversation with her. I asked her if she would like to sign a contract with me for six years, and she said she would do so at a salary of $50 a week. I then told her that I did not intend to cast her for an ordinary part in a traveling company." Mr. Hill suggested to Miss Mather that she should prepare herself for her future career by a year's study. It was agreed that he would pay her expenses during that time and that she would pay back her indebtedness out of her subsequent earnings on the stage. On Mr. Hill's suggestion she went to live with John Habberton, the journalist and littérateur, during the year of preparation.

Miss Mather made her debut as a star under Mr. Hill's management in the role of Juliet at McVicker's Theatre in Chicago on Aug. 28, 1882. Public curiosity had previously been adroitly aroused in consequence of the many private readings Miss Mather had given before critics and friends in the various cities throughout the United States, and a representative audience attended the performance. Despite the crudity of her histrionic work she won substantial recognition from the press and public of Chicago, and for three years after that she was starred all over the country.

Reading from his account books in the breach of contract suit referred to above, Mr. Hill showed how the receipts of the Margaret Mather company fell off after the first season. Miss Mather, having ceased to be a novelty, was losing ground. Managers were continually saying: "If she's such a great actress why doesn't she go to New York?" Accordingly Mr. Hill resolved to take his star to New York, and leased the Union Square Theatre for the season of 1885 86. He told Miss Mather that she must play in New York throughout the season, regardless of expense, and she assented to this arrangement. She made her metropolitan debut in Romeo and Juliet at the Union Square on Oct. 13, 1885. The production had been sumptuously staged by Manager Hill, and the supporting cast included Frederick Paulding as Romeo, Milnes Levick as Mercutio, F. A. Tannehill as Escalus, H. A. Weaver as Friar Laurence, Frank Rees as Friar John, Harry Eytinge as Capulet, William Johnstone as Montague, William Wilson as Benvolio, Edwin Cleary as Tybalt, Ivan Peronet as Paris, William Ransome as the Apothecary, T. W. Peters as Peter, Sidney Bordkett as Balthasar, Charles Fredericks as Abraham, George A. Dutton as Samson, Henry Horn as Gregory, Carrie Jamison as the Nurse, Jennie Harold as Lady Capulet, and Grace Raven as Rosaline. Miss Mather played Juliet at the Union Square for seventeen consecutive weeks. The production, according to Mr. Hill's statement, cost him $22,532.95, but he kept up the appearance of success by the judicious issue of a sufficient number of free tickets to fill the body of the house. The New York run, however, proved a wise venture, for at the very places on the road in which business had vanished the box-office receipts were doubled in the season following the New York engagement, and both Miss Mather and Mr. Hill made a good deal of money.

The consensus of opinion in regard to Miss Mather's acting in Romeo and Juliet was that her Juliet was rather too boisterous for a poetic interpretation of the role. Her delivery was marred by a sing-song cadence that made it seem artificial in the quiet love passages, but she gave evidence of unusual emotional power in the later scenes of the play, in which she had occasion to depict Juliet's passionate love, followed by her despair and death. Her slight girlish figure and her facial beauty were admirably suited to the part of Juliet, and the realism of her love making was considered by the less exacting contingent of her audiences to make ample amends for her deficiencies in every other respect.

On Jan. 5, 1886, Miss Mather appeared as Leah at the Union Square, and on Feb. 1 of that year she played a short engagement at that house as Juliana in The Honeymoon. She then resumed her tour of the country, continuing under Mr. Hill's management until 1887. On Feb 15 of that year she was married in Buffalo to Emil Huberkorn, the orchestral leader of the Union Square Theatre. Mr. Huberkorn then assumed the management of his wife's tour. On Sept. 17, 1888, she opened her tour under the management of Gilmore and Tompkins. This led to considerable litigation. After the suits were settled Miss Mather continued to star under her husband's management. Her repertoire included Romeo and Juliet, The Lady of Lyons, Leah, and The Honeymoon.

On Jan. 1, 1889, she made her first appearance as Peg Woffington at Niblo's. The season of 1889-90 she starred with Otis Skinner, her leading man, and on Jan. 20, 1890, added Gilbert's Gretchen to her repertoire. On Oct. 11, 1890, the Margaret Mather company in Romeo and Juliet was the opening attraction of Hammerstein's Columbus Theatre, in New York. Miss Mather appearing as Juliet to the Romeo of Otis Skinner. On Nov. 24, 1890, she revived Cymbeline at the same house. On that occasion Mr. Skinner appeared as Posthumus and Miss Mather as Cymbeline. On Dec. 8, 1890, she appeared in the title-role of Joan of Arc, at the Fifth Avenue Theatre, New York. The play had been adapted for her by William Young from a French play by Jules Barbier that had been played in Paris during the previous season by Sarah Bernhardt. Miss Mather failed to make the hit she had looked forward to, but included the play in her road repertoire during the rest of the season.

MARGARET MATHER.

The season of 1891-92 she began a starring tour in Nance Oldfield and The Egyptian. Meanwhile she had secured a divorce from Emil Haberkorn, and on July 26, 1892, had been married to Gustave Pabst, the son of a millionaire brewer of Milwaukee, and on Dec. 10, 1892, she retired from the stage. Her second marriage failed to lead to domestic happiness. The Pabst family didn't receive Miss Mather with cordiality, and after a succession of incidents in which she expressed her disapproval of her husband remaining on friendly terms with those who sought to humiliate her, she horsewhipped him in the public streets of Milwaukee, and then allowed him to obtain a decree of divorce on Oct. 9, 1896, on the ground of cruel and inhuman treatment. It is generally understood that in consideration of her not opposing the divorce proceedings Mr. Pabst settled $100,000 on her.

It was presumably owing to the possession of this capital that she was enabled to resume her professional career with a sumptuous production of Cymbeline, at Wallack's Theatre, on Jan. 25, 1897, which is said to have involved a pecuniary outlay of over $30,000. Since then she has been starring in Cymbeline on the road.

It was originally arranged that General Horatio King, Miss Mather's lawyer, should have charge of the funeral, which was to take place at Plymouth Church, Brooklyn, under the auspices of the Actors' Fund, but when B. C. Whitney, Miss Mather's manager, arrived in Charlestown, last Friday, he received a telegram from Miss Mather's relatives requesting that the body be sent to Detroit. The body arrived in Detroit late Saturday night, and the funeral took place on Sunday afternoon. On Sunday morning the casket, almost hidden under roses, hyacinths, and Easter lilies, contributed by actors and actresses, was opened in the parlor of the boarding house where Miss Mather's aged father is living.

Miss Mather was buried in the gown she wore as Juliet, which was of white satin trimmed with pearls. Up to the time that the coffin was closed a stream of visitors kept passing the casket to look upon the face of the actress for the last time. The burial service was held in a small chapel in Elmwood Cemetery. The chapel was surrounded by a large crowd long before the funeral procession arrived, and the police were obliged to force a passage for it. The pall bearers were chosen from members of the Geisha company and Otis Skinner's company. Rev. C. A. Fulton conducted the service and various members of the Geisha company offered vocal selections. Many representative citizens of Detroit attended the funeral in addition to Miss Mather's relatives and members of the theatrical profession. Miss Mather left a daughter, five years of age, who is with her father, Gustave Pabst, in Milwaukee.

THE ALDRICH PERCENTAGE PLAN.

At the regular meeting of the Board of Trustees of the Actors' Fund of America, held last Thursday, President Louis Aldrich presiding, after the regular monthly work, the business laid on the table at the special meeting of March 17 was taken up, and after some discussion the following preamble and resolution were adopted:

The committee appointed to revise and to devise means for the better enforcement of the Aldrich percentage plan hereby report that the constantly increasing demands for benefits made upon managers for the use of their theatres without pay, and upon actors for their services without remuneration, render it imperative that something should be done to protect the Actors' Fund, which is the broad charity of those who give their theatres and services so freely for every conceivable purpose and cause. And in view of the fact that many of these benefits seriously interfere with the income of the Actors' Fund, upon which the calls for aid for the indigent sick and burial of the destitute dead of our profession are becoming more urgent yearly.

Therefore, be it resolved, That the plan first adopted in 1893, as herewith given with slight change, be strictly enforced on and after May 1, 1898, so far as the Board of Trustees of the Actors' Fund of America can make it obligatory upon all managers and proprietors of theatres, as well as the artists engaged, for which purpose we agree to the following, and ask all concerned in the welfare of this charity to do the same.

We pledge ourselves neither to give our theatres without charge or our services as managers or actors for any benefits except in cases of national calamity or local public disaster unless the recipients of said benefits shall agree to turn over 12½ per cent. of the gross receipts thereof to the Actors' Fund of America, to assist it in its philanthropic work of caring for the sick and dead of the theatrical profession.

It is to be hoped that the actors as well as the managers will see and appreciate the necessity for this action, and that through their hearty and earnest co-operation the Fund may be assisted still further to help the needy and sick of the profession.

THEATRES BURNED.

The Opera House at Vicksburg, Miss., was destroyed by fire on April 5, entailing a total loss of $75,000. It will probably be rebuilt during the Summer.

The New Iberia, La., Opera House is also in ruins, the result of a fire on April 1. The loss is about $30,000, with no insurance.

According to a report from Vancouver, B. C., the serious fire which destroyed over a thousand dwellings in Tokio originated in the Herukicho Theatre, in the Oriental city.

Ella Dunbar reports the loss of several costly costumes in last Thursday's fire in the Star Theatre, Hamilton, Canada. Others who suffered losses through the fire were Hill and Edmonds and Miss Granger.

THE BIJOU'S NEXT ATTRACTION.

Manager Aronson is undecided as to what attraction shall succeed An Old Coat at the Bijou Theatre. He is hesitating in a choice between The Tarrytown Widow and a revival of The Isle of Champagne, with T. Q. Seabrooke in his original role of King Pommery Sec. A choice will be made by Wednesday.

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THEATRICAL BOARDING HOUSE.

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CUES.

The fourth and fifth piano recitals of Josef Hofmann will be given at Carnegie Music Hall, afternoons of April 16 and 23.

Charlotte Winnett has been called away to Bay City, Mich., through the illness of her parents.

Edwin Arden will play a few stock star engagements with Eagle's Nest.

The Meyer-Thorne Dramatic company is playing M'liss under the title of The Rocky Mountain Waif.

At 10 o'clock last Saturday morning Augustin Neuville closed a contract with Manager Sheldon, of the People's Theatre, to produce there The Boy Tramp this present week. At 1 o'clock the same day Mr. Neuville, with the aid of J. Alex Brown, had engaged a full company, and was busily rehearsing the piece.

Maud Courtney, who has made several hits in E. E. Rice's companies, has joined Frank Daniels' company. She has made a decided success as the Priestess in The Idol's Eye.

Helen Blythe has received three offers for next season, one of which she may accept as leading stock star in a new metropolitan stock company. Miss Blythe closed her season a week ago, and will now go to her cottage at Asbury Park for the Summer.

Gettysburg, a new melodrama of war days, will have its first New York production at the Grand Opera House next Monday. The play is the work of Frank Campbell.

Charles Wayne, who has lately come into prominence as an eccentric comedian of unusual cleverness, will be starred next season in a farce-comedy, A Sure Cure. His tour, which is booked solid, opens Aug. 29 in New England.

James J. Corbett will, in all probability, open the next season at the Manhattan, appearing in his new play, The Adventurer, written for him by Henry Guy Carleton.

The hundredth performance of 'Way Down East will be celebrated May 3 with souvenirs. There is no perceptible falling off in the business, and the play must be recorded as one of the season's positive successes.

Carl Haswin will fill in the week of April 25 at the Harlem Opera House, left open by the cancellation of Fanny Davenport. Mr. Haswin will revive Little Lord Fauntleroy with a splendid cast, headed by Ellis and Edwin Smedley, who will alternate in the title-role. Mr. Haswin will appear in his old part of the Earl of Dorincourt.

Beerbohm Tree formally opened the art exhibition in Whitechapel, arranged annually by Canon Barnett and his co-workers. In the course of his address Mr. Tree said "it should be the aim of all cultured men and women to help satisfy the hunger for art."

Ada Rehan spent last week with her brother at Montauk Point, L. I., and has returned much improved in health.

Negotiations are on foot by which Anthony Hope and Edward Rose will dramatize Hope's latest novel, "Simon Dale."

THE VAUDEVILLE STAGE

A PERSEVERING ACTRESS.

MRS. ANNIE YEAMANS.

"If at first you don't succeed, try, try again," must be the motto of Mrs. Yeamans, the clever and indefatigable actress, whose picture appears above. Since the close of her last regular engagement Mrs. Yeamans has been trying to obtain a suitable vehicle for the exploitation of her talents in vaudeville. She began with a hodge podge sketch in which Dan Collyer and poor Johnnie Wild were her fellow players. The sketch was shelved at the end of one week. Mrs. Yeamans' next appearance was at Pastor's a few weeks ago, but her luck was no better, as the material she had to work upon was very poor.

Last week she tried again at the Pleasure Palace, and succeeded in scoring a decided hit in a farce called All's Well That Ends Well.

Mrs. Yeamans has still higher ambitions in the line of vaudeville. She is firmly convinced that she is fully able to entertain an audience by herself, and with that object in view she has had a monologue written which fits her from top to toe. It gives her a chance to appear at her best, and she will put it on in the near future at one of the local theatres.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Lew Dockstader is the star of the bill, and can be depended upon to chat interestingly of the war scare. The others are the Karno Trio, in a grotesque specialty; the Brilliant Quartette, in a burlesque called Tommie Uncle's Cabin; the Donovans, comedy duo; Clarice Vance, the rag-time vocalist; Lillie Western, musical artist; Thomas and Quinn, Irish comedians; Francis J. Bryant, comedian; Mortimer and Darrell, sketch team; Mattie Boorum, vocalist; Koppa, club juggler; Rochefort and May, comedy duo, and Rouis, Indian dog trainer.

Keith's Union Square.

An excellent Easter bill includes Caron and Herbert, the comedy acrobats; Binns and Binns, the musical comedians, who have just returned from Europe; Willis P. Sweatnam, in his funny monologue; Lotta Gladstone, a monologist and mimic from the West, who makes her New York debut; Letta and Minni, equilibrists; Lewis and Ernest, comedians; Canfield and Carleton, comedy duo; Loney Haskell, comedian; the Reed Birds, in their new sketch; McBride and Goodrich, Irish comedy duo; Fialkowski, mimic; Cal Stewart, Yankee dialect comedian; Little and Pritzkow, sketch team; Beeson, Miles and Lulu, and Morton and Elliott.

Proctor's.

Frederick Hallen and Mollie Fuller present for the first time at this house their new farce, His Wife's Hero, written for them by George M. Cohan. The others are Mlle. Rombello, sand modeler; Jones, Grant and Jones, colored comedy trio; Conway and Leland, the monopedes; Manning and Prevost, acrobatic duo; the Harbecks, equilibrists; A. D. Robbins, trick bicyclist; Derenda and Breen, club jugglers; Cain and Mack, comedians; Blanche Newcombe, soubrette; Arnim and Wagner, operatic duo; the Maginleys, aerial acrobats, and Nestor and Bennett, comedy duo. The biograph is shown here for the first time.

Pleasure Palace.

The Easter bill includes Edwin Milton Royle and Selina Fetter in Captain Impudence, Bert Coote and Julie Kingsley, in A Supper for Two; Kitty Mitchell, comedienne; Pitrot, mimic; El Zobedie, contortionist; O'Brien and Havel, comedy duo; Ben Harney, rag time pianist; Coakley and Huested, dancers; Knoll and McNeill, cornet duettists; Mlle. Ancion, trapezist; the Nielsen Sisters, vocalists, and J. W. Hampton's dog and cat circus. The "Wargraph," a new projecting machine, which shows pictures of interest, is a special feature.

Harlem Music Hall.

The bill contains many excellent numbers. Joseph J. and Myra Davis Dowling, Sadie Connolly and Harry Fisher, and Sydney Grant and Miss Norton are the headliners, the others being Budd Snyder, Mlle. Ottillie, Collins and O'Brien, the Delphino Trio, and the cinematographe.

Weber and Fields' Music Hall.

Pousse Cafe and the Con-Curers continue the main features of the programme with Weber, Fields, Ross and Fenton, Dailey, Bernard and Kelly in the principal parts. In the olio are Willard Simms, comedian, and La Belle Maie, wire performer.

Koster and Bial's.

Au Bain, with Adele Ritchie as Susanne, is the feature of the bill, which includes the Vaidis Sisters, trapeze artists, who have been halfway around the world since they were last seen here; Titenia, the toe dancer; the Konachins, on the perpendicular bars; Mlle. Orbassany and her cockatoos; Albert A. Guille, tenor; Burke and Andrus, and their mule; the Avolos, horizontal bar performers; Josie De Witt, violinist; Ali's troupe of Arabs, and Herbert's trained dogs.

THE BURLESQUE HOUSES.

Sam T. Jack's.—The burlesque, Chow Chow, and a dazzling new first-part, The Ballet Carnival, introduced yesterday, are the features. Sakimoto's Japs, the Sons of the Desert, and the Everett Trio remain in the olio, and Leonard and Bernard, Rosalie, and George Graham are added.

Miner's Bowery.—Robie's Knickerbockers have returned for the week.

The London.—Miss New York, Jr., is the bill of the week.

Miner's Eighth Avenue.—Irwin Brothers' Burlesquers are entertaining the West Siders.

The Olympic.—The Merry Maidens provide the week's bill in Harlem.

LAST WEEK'S BILLS.

Keith's Union Square.—Patrice, the dainty comedienne, produced her fairy play, The Genii of the Vase, for the first time on any stage. It is the most pretentious and elaborate production ever made in vaudeville, and Patrice deserves great credit for the thorough manner in which the little play was mounted. Every bit of the scenery is brand new, and the result is a very pretty stage picture. The scene is laid on the shore of a rock-bound coast, and everything possible was done to make the illusion perfect. The story of the play is an adaptation of the old Arabian Nights tale of the unlucky fisherman who landed a vase from which an ogre emerged. The vase in this case contained no ogre, but pretty little Patrice, who was clad in a shining robe which gleamed in the rays of the calcium with quite a dazzling effect. Upon being released from her prison, the fairy proceeded to inform the fisherman, who in this case was a young English lord, that she must deliver him up to a greedy old giant who lived at the bottom of the sea. They argue the matter pro and con, and he finally tries to lure her back into her vase, so as to escape being made food for fishes. She declines to be coaxed back into her prison, but heroically resolves to return to her master and brave his anger without her intended victim. A very pretty and effective prismatic fountain is used when she makes her final exit, and she appears to be enveloped in a colored mist. The dialogue, unfortunately, was not nearly as good as the scenery, but when it is touched up by some skillful hand Patrice will have a worthy successor to A New Year's Dream. An actor programmed briefly as Mr. Fosberg played the part of the fisherman fairly well. The Rogers Brothers continued their very successful engagement, and kept the audience in great humor for half an hour. They put on a new act, consisting of a comic duel with swords, which is about the best thing they have done so far. It is full of genuine burlesque touches and scored a great hit. Clifford and Huth were equally successful in coaxing the smiles, laughs and applause with their smart comedy act, which is made up of quips, gags, coon songs and lots of other things calculated to amuse and please an audience. Charles T. Aldrich, with his eight-minute act, made good, as usual. He is full of originality, and his tricks are quaint and funny. R. J. Dustan and an efficient company, whose names did not appear, presented The Man Upstairs with very great success. The piece has been seen before in vaudeville, but it loses nothing in the hands of Mr. Dustan and his associates. Leo Dervalto went through his thrilling spiral ascension act, winning applause as usual. Phyllis Allen's sweet contralto voice won her plenty of approval, and Mlle. Rombello's sand pictures were novel and pleasing. The others were Lavender and Tomson, the Four Luciers, the Three La Martines, Hill and Whittaker, the De Moras, Kit Koster, Joe Linder, Harry Deaves' Marionettes, and the Two Wilsons.

Proctor's.—Joseph Hart, assisted by Carrie De Mar, was seen once more in his smart sketch, The Quiet Mr. Gay, in which he has appeared at almost every theatre in town. The songs, dances, gags and business made their usual hits, and these popular players were rewarded with recalls. Francesca Redding, assisted by Carleton Macy, presented Edward Gervase's comedietta, The Duchess of Devonshire. The piece has been vastly improved since its first production, and it pleased the patrons of Proctor's thoroughly. Harry C. Stanley and Adelle Jackson made a hit in their farcical comedietta, Before the Ball. Miss Jackson looked as stunning as ever and sang a coon lullaby exceedingly well. Mr. Stanley did his clarionet imitation cleverly, and the final duet from Robert Le Diable finished the act out very nicely. The Unique Trio, made up of Dorothy Neville, Lillian Heckler, and C. H. Kittredge, in the sketch A Jolly Good Fellow, scored a distinct success. It is a bright, breezy little skit, and all three performers got a chance to show their talents. Nelson and Milledge were as funny as ever in their Glass Put In specialty. The Nielsen Sisters sang very well, and made a refined and pleasing appearance. O'Rourke and Burnette did some excellent dance steps and introduced a few novelties. Lillie Western, the unrivaled player of the xylophone, won lots of encores. Alex. Heindl played soulfully on the 'cello. His selections were well chosen and admirably rendered. C. W. Littlefield imitated chickens, small children and contralto vocalists with equal facility. Campbell and Caulfield's Irish act was decidedly unfunny, although they went through enough physical exertion to kill a couple of horses. Julia Kelly played the banjo neatly, and did some excellent work with the bones. She is probably the only "lady bonesist" in the business. Mlle. Chester's dog, Riley and Hughes, and the Three Brothers Melrose were also in the bill.

Pleasure Palace.—Mrs. Annie Yeamans is made of the right sort of material. After appearing at Proctor's and Pastor's in two different sketches, neither of which had the least merit, she tried again last week at the Palace and made a big hit in a sketch called All's Well That Ends Well. The sketch is built on rather conventional lines, but they are funny lines, and Mrs. Yeamans has ample opportunity to indulge in Irish malapropisms and the quaint little bits of business in which she is an adept. In the sketch she is an Irish housekeeper masquerading as the mistress, and her assumption of the airs of a "high-born lady" was extremely amusing. Laughter was frequent throughout the sketch, and it may be set down as a hit. Oscar Figman lent Mrs. Yeamans efficient support. Herbert Cawthorne and Susie Forrester were accorded the distinction of large display type on the programmes, and proved equal to the billing in every way. Their sketch, A Damage Suit, is highly amusing, and they extracted every possible bit of fun out of it in a way which made the audience feel that they had received their money's worth. Musical Dale, who gains his effects by quiet methods, was entirely successful in rendering his selections. The pictures of the *Maine* wreck on the biograph made a deep impression. John and Bertha Gleeson, in brand new costumes of a vivid shade of green, introduced their neat dancing specialty with great success. Lawrence Crane, the Irish magician, charmed everybody with his natural brogue and his "Blarney stone" manner. He did several very smart tricks, accompanied by a running fire of breezy chat. Marie Heath made a hit, but she is still in need of the new songs spoken of in The Minor some time ago. (N. B.—When advice is given in this column it is given with the kindliest intentions, and performers can take it or leave it, as they please.) Wills and Collins were funny in their Galatea specialty, and Miss Wills sang very sweetly. Little Walter Leon recited and imitated, and everybody declared he was "awfully cute." John Le Clair did some neat juggling, including some tricks with billiard balls. W. H. Macart did an excellent monologue. The Carlisle Sisters, Belle Hathaway's dogs and monkeys, and the Brothers Fortuni were also in the bill.

Koster and Bial's.—Au Bain, an operetta, was produced here last week. An account of the performance will be found elsewhere. The vaudeville bill was up to the usual standard. Josie De Witt, pretty and talented as ever, scored a hit with her singing and violin solos. Albert A. Guille returned and repeated his former success in some good tenor solos. Arthur and Jennie Dunn, although next to the last on the bill, managed to keep the audience laughing. Charmion, the gay and festive trapeze lady, appeared in a brand new outfit, made up of very expensive and elaborate goods. She was extremely careful in removing her garments, so that they would not be injured in any way. Her new stockings would make any soubrette turn green with envy. Fred T. Herbert's trained dogs went through an exceedingly neat act, with a startling finish in which a poodle climbs a long ladder and makes a leap for life into a net held by the stage hands. Interesting acts were presented by the Six Picchiani Sisters, Ritchie, the tramp cyclist; Delmore and Lee, Silvern and Emerie, Burke and Andrus and their mule, Langslow, and Irma Orbasany's trained cockatoos.

Tony Pastor's.—James F. Dolan and Ida Lenharr presented a new farce called My Lord and Lady, for the first time here. It is the nearest approach to legitimate work that these clever players have ever done, and it made a decided hit. The stage was dark at the opening of the sketch, and Mr. Dolan made his entrance as a swell burglar in evening dress. He is discovered by Miss Lenharr, and tells a plausible story of how he saw burglars at work as he was passing, and that he came in and put them to flight. She is grateful, and invites him to have something to eat and drink. During the meal he takes everything he can lay his hands on, while keeping up a pleasant chat. He finally steals the necklace from his victim's throat; she rings for the police, and the farce ends in confusion. Mr. Dolan and Miss Lenharr played with their accustomed spirit, and laughter was plentiful throughout the act. Marie Le Blanc, the English comedienne, continued her engagement with increased success. She sang three new songs last week, "Courting by the Fire," "Lower Down," and "Looking for Mr. Whatshisname," all of which were well received. The Glees, Gerald and Geraldine, made their reappearance after a long absence in South America. They were warmly welcomed, and made an emphatic hit. Miss Glee's voice has improved wonderfully, and she sings with rare grace and expression. The solos and duets rendered by the Glees on various musical instruments proved that they have a thorough knowledge of every instrument they play, and the audience gave them well-deserved encores. Walz and Ardell made one of the hits of the bill in their pleasing and up-to-date comedy sketch. Mr. Walz is one of the best rag-time pianists in vaudeville and a clever comedian as well, and his partner carries off her share of the honors. Ward and Curran's singing and comedy were applauded and laughed at. Arthur Delaney, a clog dancer fresh from England, made a solid hit when he finally put on his clogs and began to dance after two superfluous songs. His clog steps were excellent, and he was frequently interrupted by applause. Fielding, the comedy juggler, went through his list of smart tricks, and, of course, scored a success. Sketches by Wagner and Arnim, Williams and Adams, and Lawrence and Harrington were well received. Jennie Eddy sang some up-to-date songs very nicely. Les Polinchelle Trio did some smart dancing in a sketch called After the Ball. Hogan and Glenroy did their comedy boxing act, and the Pantzer Trio closed the bill with their contortion specialty, which is one of the best of its kind.

Harlem Music Hall.—The Russell Brothers' clever work as the Irish servants was the big feature, and made its usual hit. Lizzie B. Raymond's songs also had vigorous encores. Ray L. Royce, in his imitations, pleased the house. Manning and Prevost were popular in their laughable acrobatic sketch. McMahon and King gave their black-face specialty with success. The Fansons in a kid specialty, Amy and La Van in an aerial act, and Gallando, the clay modeler, were also on the bill. Business was good throughout the week.

Sam T. Jack's.—The burlesque, Chow Chow, and the first part, The Harem of the Effendi, were continued to large business in Holy Week. Sakimoto's Japanese, Crego and Bennett, Joe Hardman, Post and Clinton, the Everett Trio, Wilkes and Scott, Madden and Curran, and the Sons of the Desert were in the olio.

Weber and Fields' Broadway Music Hall.—One week is like another at this popular house, and last week it was the same old story of a full house at every performance. Pousse Cafe and The Con-Curers continued their successful runs. Some new funny lines on the war crisis were added; and, of course, made hits. The olio was headed by Frederick Hallen and Mollie Fuller, who made a decided hit in George M. Cohan's sketch, My Wife's Hero. Cook and Sonora pleased in their eccentric comedy skit, and Douglas and Ford did some neat dancing.

A NEW FOREIGN STAR.

"Europe's Foremost Chansonette" is what her enthusiastic manager calls Mlle. Ruzena Brejcha, who will shortly begin her first American tour. He states that "she has youth, beauty and talent, and a magnetic personality that attracts every one who sees her; a repertoire of over fifty songs, over a dozen beautiful costumes, and is without an equal on the vaudeville stage." In addition to this she is assisted by Rudolph Prusha, virtuoso on the piano. She is under the management of John Hlavácek. Biff Hall's album has been resting quietly for some time past. Here is an excellent chance for him to give Trixie Friganza second place in favor of Ruzena Brejcha.

AU BAIN PRODUCED.

Au Bain, billed as "The Parisian Novelty," was produced on Monday evening, April 4, at Koster and Bial's. The preliminary advertising had given the impression that the operetta was very, very naughty, and that Adele Ritchie, who played the principal part, would do a disrobing act which would throw the boudoir business of Charmion completely in the shade. In consequence of this the house was packed from top to bottom, and expectation was on tiptoe until the operetta was over, when it gave way to disappointment at the non-sensationalism of the production.

The scene is laid in France in the seventeenth century. Susanne, a young girl, has been betrothed to a young man named Anatole, whom she has never seen. If she refuses to marry him, she loses her share of a fortune. When she sees him coming up the road she disguises herself by means of a cloak and a pair of blue goggles. He does not fancy her appearance, and goes away. She then begins to prepare for her nightly dip in the pond in front of the castle. While she is pretending to disrobe behind a bush she sings at the moon, the man in which grins in a mechanical sort of way. While she is in the lake paddling around in view of the audience, Anatole returns and, taking off his coat, plunges into the water. The pair then indulge in solos and duets as they paddle about, and finally he withdraws discreetly, promising to call again the next day and claim the lovely Susanne as his bride. She then climbs up on the bank, and appears in her bathing suit in the bright rays of the calcium, and sings as the curtain falls. This was the first chance the audience had to get a good view of the bathing suit. Its fullness and concealing qualities caused a wave of disappointment to sweep over the entire house. One of Miss Ritchie's lower limbs was shown, and the tights were so baggy at the knee that even the 50-cent folks, who stand up at the back, were not deceived into thinking that she was showing genuine cuticle.

Some of the music is very pretty, but the libretto is the most ridiculous thing ever put on the stage in this or any other country. Little books containing the verses and story were given out, and the audience enjoyed reading them during the early part of the evening. Here is a sample of one of Susanne's solos:

"Let us set at once the wedding day;
Kiss me, dearest, kiss me pray;
Come, my hubby, do not slack.
Pat me on my lovely back."

It is said to be the work of a Mr. Neumann, who controls the American rights to the piece.

Adele Ritchie sang very well, but she needs several swimming lessons. Robert Halford proved quite acceptable, and sang just as well as Miss Ritchie, in spite of the fact that her name was printed in type four times as tall and six times as fat as his.

The programme gave the names of the stage-manager, the scene painter, the electrician, the mechanical effect man, and the costumer, but it contained no information concerning the identity of the author or composer of the operetta. Their names were on the libretto, however. The book is by Alexander Derolles, and the music by Maxime Lechamps. A word of praise is due Signor Operti, who painted the very pretty scene. At least $1,100 worth of flowers were passed over the footlights after the final tableau, and everybody in any way connected with the house and the production came out and bowed.

B. F. KEITH'S CAREER.

John J. Keirans' "Theatrical Amusements," a budget used by twenty prominent newspapers throughout the country, recently contained the following:

America's vaudeville king, B. F. Keith, began his career by exhibiting a midget in Boston about fifteen years ago. To-day he owns four theatres that are attended by no less than 20,000 people daily. The Boston theatre was declared by Sir Henry Irving to be the finest in the world. It cost over $1,000,000 and is one of the sights of Boston. The midget was exhibited in a small room in the building which was torn down to provide room for the new theatre. Keith was the originator of the continuous performance, and standing room is at a premium in his Philadelphia, Boston and New York houses, even at 6 P.M. It was under the Keith auspices that players like Barrymore, Hilliard, Tim Murphy, Clara Morris, etc., appeared in vaudeville. Keith has actually elevated the vaudeville stage until it is now, so far as cleanliness is concerned, on a par with the legitimate. Every act given in the Keith houses is "edited," and women and children are conspicuous in all the audiences. The good work of Keith has spread to all parts of the country. At his Boston house members of the Boston Symphony Orchestra play during the Summer. Keith is liberal as to salaries for employes, his general manager, E. F. Albee, receiving $25,000 a year. Twenty acts comprise the programme in his theatres, and he advertises exclusively in the newspapers. Keith says that Albee is the ablest man in vaudeville and Albee declares that Keith has no equal. People who knew Keith fifteen years ago say he is as meek and unassuming with over $1,000,000 as he was when he hadn't $100.

HALLEN WILL STAR IN POUSSE CAFE.

Frederick Hallen signed a contract last week with Weber and Fields to star next season in Pousse Cafe. Mr. Hallen's success in the comedietta, His Wife's Hero, convinced the managers of the Broadway Music Hall that he was just the man to head the company they intend to send out next season. The burlesque will be played in first-class houses in the large cities. Mollie Fuller will star jointly with Mr. Hallen.

HARRY SANDERSON'S ANNUAL.

The annual testimonial to Harry Sanderson, the able and popular lieutenant of Tony Pastor, took place at Pastor's Theatre on Sunday evening last. The house was too small to accommodate all who wished to attend. A long bill of star turns was given, and the affair was a big success in every way.

NEW STARS FOR VAUDEVILLE.

Robert Grau has arranged for the vaudeville debut of Elita Proctor Otis, which will take place shortly. Miss Otis will be seen in A Wild Idea by Mrs. Doremus, which was played by Rosina Vokes. Mr. Grau is also booking time for Etienne Gerardot, of Charley's Aunt fame.

HARRY BAGGE'S NEW SKETCH.

Harry Bagge, who has made quite a hit in vaudeville, has secured a new sketch by Edward Gervase, called A Husband's Holiday, which he will use in place of A Tragedy in Bohemia. He will be assisted by Alf. Hampton and Ruth Royal.

THE FAVORS SAIL FOR EUROPE.

Edward M. Favor and his wife, Edith Sinclair, sailed for Europe on Saturday last on the *Lucania*. They will make a three-months' tour of England, France, Germany, and Switzerland, and will return to the land of the Stars and Stripes in July in time to prepare for next season. They are considering an offer to appear in

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

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a Broadway production next season and if they accept it their pleasant faces will be missed from the vaudeville stage.

A UNIQUE ENTERTAINMENT.

Lillian Burkhart has arranged to give four one-act plays, Dropping A Hint, A Passing Fancy, The Lady of the Rowan Tree, and To-Morrow At Twelve, at Monongahela City, Pa., on Friday evening, April 15. She will receive as much for this one evening's work as she generally gets for a week in the continuous theatres.

VAUDEVILLE JOTTINGS.

M. Rudinoff, the European entertainer, met with exceptional success in his tour of the Orpheum circuit. The newspapers of San Francisco and Kansas City were very enthusiastic in praise of his work, which is original and highly artistic. M. Rudinoff will remain here for at least another year. His business interests are being looked after by Edith Pond and Mary Rodman.

Charles Sparks, the young circus manager of the Sparks Brothers co., and Ada V. Mitchell were quietly married on April 4 while Mr. Sparks was visiting his home at East Brady, Pa., for the first time in seven years. He will put a show of his own out this season, opening in North Carolina April 25.

Papinta repeated her success last week at Keith's in Boston, where she is a great favorite. Her dances are received with every evidence of favor by the swell audiences who fill Keith's from early morn till dewy eve.

Milton Nobles has written a thirty-minute sketch for W. H. Lytelle. There are four characters, including a "jay" farmer and his daughter. These characters will be played by Mr. Lytelle and Gertie Reynolds, whose "jay" girl in Gayest Manhattan is well known. The comedy is in rehearsal, and will shortly be seen in New York.

Loney Haskell is now Esteemed Loyal Knight of New York Lodge No. 1, B. P. O. E. Haskell is playing Keith's New York house this week, and is booked at the Pleasure Palace April 25, and Harlem Music Hall May 9.

Zelma Rawlston has been engaged as a special feature with the Henry E. Dixey co. at the Metropolis Theatre this week. She has several new songs in her repertoire.

Juan Caicedo is at Shea's Garden Theatre, Buffalo, this week, and will play Providence next week. He has recovered from the severe accident he met with at Koster and Bial's several weeks ago, and is working in his usual form. He will return to England in July to fill engagements.

John Saunders has just completed the two-act operatic burlesque, Miss Borough of Brooklyn, to be produced at Bergen Beach during the Summer. Percy G. Williams and Business-Manager Dinkins think it is the best thing that Mr. Saunders has yet written. Many additions and improvements are contemplated at the Beach this Summer. Now that the trolley cars cross the Bridge, a 5-cent fare will carry a passenger from New York City to Bergen Beach direct without change.

Robert Grau has booked the Spring vaudeville tours for Felix Morris, Tim Murphy, Ezra Kendall, and Lew Dockstader. He has also arranged a long Pacific Coast tour for Remenyi, Lotta Gladstone, and Pauline Hall.

Wood and Sheppard sailed for Europe a few days ago. Ralph Post and W. H. Macart went down to see them off. They did not hear the warning "all ashore," and had to be taken back by a tug.

Tonbey and Mack scored heavily at Miner's Eighth Avenue Theatre last week, where they filled a special engagement with The Gay Girls of Gotham. The recent death of Tom Kerrigan leaves Patsey Tonbey in undisputed possession of the field as the cracker-jack Irish bagpiper. The comedy work of his partner, Charley McNurney, is exceedingly clever.

Elvina Frencelli and Tom Lewis have booked several weeks at the leading Summer parks.

Foy and Clark, who made a hit last week at Tony Pastor's, were engaged after the first performance to play with Mr. Pastor's co. at Hyde and Behman's this week. They have signed with Robert Fulgora for Hopkins' Trans-Oceanics. No. 1, for next season.

Harry Thomson, "the Mayor of the Bowery," has closed a very successful engagement at Savannah, Ga., and will open on the Castle circuit at the Alhambra, Milwaukee, on May 1.

Wesson and Walters' new sketch, written for them by John D. Gilbert, is called A Quiet Adventure. A telephone figures prominently in the fun making.

Leona Lewis played a very successful engagement at the Bijou in Washington, D. C., last week. She was one of the headliners on the bill.

Johnstone Bennett is one of the exclusive bookings for the near future at Keith's Union Square

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OUT WEST FOR THE NEXT SIX WEEKS: St. Louis (Hopkins'), April 10; Chicago (South Side), April 17; Omaha (Creighton), April 24 Chicago (Olympic), May 2; Chicago (Haymarket), May 8.

Address AUDITORIUM HOTEL, CHICAGO, ILL.

Theatre. She will present an entirely new sketch called American Types, assisted by George W. Leslie.

Baker and Fonda will take a co. of seven people on a tour of the Southern parks, opening at North Highland Casino, Columbus, Ga., May 16, for two weeks, with several other places to follow.

Sam T. Jack has returned from a three weeks' trip to Chicago, Atlanta, and New Orleans, where he has been looking after his many out of town interests.

Reno and Richards have closed a successful fifteen weeks' season with Vesta Tilley's co., and are now on a tour of the Orpheum circuit. They are booked solid to June 19.

Lotta Gladstone, a monologist, who is making her New York debut this week at Keith's, has met with great success in Canada and the West.

Rita Durand has signed with Manager Robert Manchester for his stock co. at the Auditorium, Baltimore. The season will open in the latter part of April.

Howard Powers and Dolly Theobald played the Alhambra, Milwaukee, and Haymarket, Chicago, recently, and are now playing the Moore circuit. They have fourteen weeks of summer parks booked, commencing May 29.

Manager Poli, of New Haven, took advantage of Good Friday by giving an extra matinee, opening at the early hour of 1 P. M. This is probably the first time this has happened in the history of theatres in America, and while Manager Poli is not to be blamed for his business sagacity, it does not speak well for the present population of the good old Connecticut town.

Beatrice Moreland has received a very flattering offer to make a Southern tour in her vaudeville sketch, A Game of Golf.

Allie C. Anderson Nibbe, of the Two Andersons, Allie and Mae, has joined hands with Debbie Vedder, of Sheridan and Sheridan.

A Bohemian smoker will be given at the Hotel La Grange on Wednesday evening. The following artists will appear: Annabelle Moore, Bobby Collins, Millie Price Dow, David Bimberg, Harry Bagge, Freddie Farrar, Felix Haney, and the Darling Sisters. The affair will be under the management of Howel Clark.

Seymour Howe and Emilie Edwards have sent THE MIRROR a programme of their first London appearance. They were successful in obtaining an opening without a trial performance. The result is that they will remain in England indefinitely, having signed contracts for seventeen weeks in 1899.

"Pinto," the baby elephant, of the Gentry Brothers' Dog and Pony Show, died on April 1, at Bloomington, Indiana. Her death was due to internal injuries received from a fall while being loaded into the car a few weeks ago. "Pinto" was considered the smallest elephant in captivity. She was seven years old, forty-two inches in height, and weighed one thousand two hundred pounds. She was purchased by Professor Gentry last December from the Zoological Garden, in Boston, for $1,500. Prior to this time she was connected with the Cleveland Minstrels.

Gay Forest, who returned on the *Lucania* to America a short time ago, made successful debuts, and played extended engagements at the Concordia in Vienna, the Apollo in Berlin, the Olympic in Paris, and the Empire in London. She will doubtless remain in New York during the Summer, returning to the Empire, London, in the Fall.

Oscar Hammerstein has composed a new march called "On to Spain," which is being introduced this week at Olympia.

Herr Grais, the animal trainer, was accused recently in England of treating his animals cruelly.

The merry war between Saharet and Solaret was continued last week, and the daily newspapers contained snappy letters from both parties. Solsret's new light effects have made a big hit, and she is an added feature with Henry E. Dixey, at the Metropolis this week. Saharet continues her success with The French Maid.

The Powers Brothers have made a hit in England. When last heard of they were playing a successful engagement at the New Palace, Yorkshire.

Allen and Delmain have signed with Harry F. Fagan's All Star Specialty co. for next season. This will be one of the strongest vaudeville cos. on the road.

Tony Pastor, with a strong co., including Milton and Dolly Nobles as top liners, is at Hyde and Behman's, Brooklyn, this week.

Billy McClain writes that he has discovered a new tenor in the person of George J. Holt, of Des Moines, Iowa. He sang with McClain's co. while it was in Des Moines, and made a decided hit both as vocalist and pianist.

Max Field's annual entertainment and ball tendered him by the members of the Weber and Fields enterprises took place on Sunday evening last at Central Opera House. There was a good bill and a large attendance.

Josephine Gassman canceled her engagements at the Brooklyn Music Hall in the middle of last week on account of a little disagreement with the management concerning one of Miss Gassman's songs, which was being sung by a sister team on the same bill.

Walz and Ardelle were among the hits of the bill last week at Tony Pastor's. They are at the Bijou, Washington, this week, and will play Poli's, New Haven, next week.

The Harlem Olympia, at the Boulevard and One Hundred and Ninth Street, is approaching completion, and it will probably be opened early in July.

Leo W. Wright, late of the Castle Square Opera co., Douglas Bradshaw and Dracc Bauville have organized the Mirror Trio, and will appear in a vocal comedy sketch, entitled The Reformer. They have already secured fourteen weeks' time with the Interstate Combination of Managers. The Mirror Trio is composed of good material and, judging their previous work, sure of success in their new undertaking.

Ilda Orme, the song-writer, who has been in an insane asylum in England for some time past, was released on Wednesday last. Her sister is taking care of her.

Adelle Jackson, of Stanley and Jackson, stepped on her train just as she was finishing a song at Proctor's on Tuesday last, and sat down suddenly and emphatically on the hard stage. She smiled faintly, and responded bravely to a hearty encore.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The Chicago Opera House offers a lengthy list of highly entertaining specialties. Herbert Holcomb and his talented wife, Sadie Cushman, always present something in the sketch line that is enjoyable. Katie Rooney is also in the bill, and her imitations are entertaining. Joe Welch has made a great hit with Chicagoans. The Angela Sisters are among the brightest of quartettes; the Savans are clever, and the balance of the bill is made up of Alice Raymond, Jerome and Bell, Ada De Mar, Harry Le Sage, Ferguson Brothers, Tom Hefron, Furber and Davis, and Daisy Peterkin.

Haymarket: The usual strong bill is offered. Lew Hawkins delivers his budget of songs and stories in his inimitable way; the Nelson Family are wonderful acrobats; Kilpatrick and Barber are expert bicycle riders; Bogart and O'Brien do a funny musical act, and among the others who deserve special mention are Hamilton and Hart, the De Sabas, Myrtle Peck and her horse; Alice Gilmore, the Silvers, Edward Raynard, Wesson and Walters, Kitty Wolf, Swain and Downey, Leamer Sisters, and Barret and Learned.

Olympic: This house always keeps up its end, and this week falls in line with a well selected and evenly balanced co. headed by the general favorite, Lizzie B Raymond. Edward Shields, the talented Arctic traveler, is telling the patrons all about Klondike. Frank Gardner and his baboon Jessie, create considerable fun. Tony Wilson and Clown also make a hit, and others who are interesting are the Folly Trio, Gracey and Bennett, Alfred Areson, Kherns and Cole, Laura Bennett, May Eckert and Ludwig Heck, Anna Laughlin, La Clede and Raymond, Mexican Kurtz, Owen and Sunlin, and Mack's Dog Circus.

Hopkins': With the arrival of Easter Week, Manager Hopkins always given us a generous array of attractive features. It has been many seasons since Frank Bush, the acknowedged king of Hebrew impersonators, has been seen here in vaudeville, and he comes as the star of this week's bill. There is no entertainer who has been more widely copied than Frank Bush, and it is quite a treat to see the original. One of the best things yet attempted by the stock co. is Ambition, which was produced at Hooley's two years ago, and contains great merit and many powerful situations peculiarly timely under current international conditions. The piece is elaborately mounted and well cast. The biograph, Filson and Errol, Howe, Wall and Walters, Eleanor Falk, Maude McIntyre, and others are in the bill. Advancing a step beyond even the most ambitious undertakings so far recorded, the Hopkins' Stock co. will follow Ambition with the first American production of the English Georgian costume play, No Cross, No Crown, which is described by the English papers as a welcome addition to dramatic literature, and will now be submitted for American consideration.

Gaiety: A new burlesque called Princess Zelinda serves to introduce Harry B. Clifford's new stock co. of burlesquers, and from appearances the scheme will be a success throughout the Summer season. The feature of the olio is Czita. Business is good, and everybody is happy.

Savoy: The stock co. arrangement is in full blast at this theatre also, and a jolly lot of burlesquers appear in Princess Nile. The Baroness Blanc is at the head of the vaudeville programme.

Sam T. Jack's Opera House: Fred Rider's Night Owls have made a hit, and remain another week. The specialties are all good including the World's Trio, Charles Falke, Bobby Ralston, Mabel Hazelton, and others. There is a funny burlesque called Punch, which introduces May Clark Van Olsen and a lively contingent of girls.

Orpheus: This resort seems to be gaining in favor of the North-siders, and among those who appear are Ford and Da Vern, Josie Baney, Handicap Duo, Chris and Maude Lane, Ned Barry, Anna Dorothy, Fanny Warren, and Blanche La Claire. The usual ensembles arranged by Robinson are a feature.

Note: Managers of Summer schemes are now active, and ere long we shall have an idea of the policy they will pursue. HARRY EARL.

BOSTON, MASS.—Johnstone Bennett returns to Keith's with a new sketch, American Types, supported by George W. Leslie. Charles Dickson remains another week, but gives a new sketch, Jealousy, in which he is assisted by Gerald Griffin, Grace George, and Marion Booth. Papinta lingers longer, to the great delight of lovers of the beautiful, and the other features are Charles T. Aldrich, Thatcher and Marble, Paulinetti and Piquo, *Maine* views on the Biograph, Nelson and Milledge, Fialkowski, Willett and Thorne Comedy co., Matthews and Harris, Val Vino, Bessie Searle, Clifford A. Wiley, a reproduction of the wreck of the *Maine*, Professor Gies' stereopticon, and the Animated Song Sheet.

Peter Maher's Athletic co. and Rob Roy's Radiators from the double attraction at the Palace this week. Boston athletes have always had a strong regard for the doughty Peter, and among those in his co. are Jones and Sutton, Farrall and Stark, the Irvings, Gladys St. John and Nellie Lytton, Mlle. Oceana, Frank Whitman, Nellie Franklyn, and the Murphys. George C. Francis tells us that A Trip to Coontown, which made such a big hit at the Palace recently, is coming for a return date.

At the Lyceum this week the White Crook Burlesque co. is the attraction, and its name alone is a sufficient guarantee of a good show. The burlesques are A Royal Reception and Klondike Millionaires, and the olio is a varied one.

To supplement the performance of Burr Oaks and The Birth of Freedom at the Grand, there is an olio including Mabel Carew, Myrtle Kingsland, MM. Bonette, Ponejo, Murphy and Palmer.

In the vaudeville bill at Austin and Stone's this week appear the Jacko Family, Lester and Brandon, Kittie Navette, Lorranie and Howell, the Patnand Troupe, Williams and Sibbs, the Sisters Clifford, Bonnie Goodwin, Lynch Brothers' Shadow Theatre, Wylie and Sanford, Millard and Alexander, Billy Burke, the Flemings, Monsulla and Russell, Fräulein Katrina, the Craig Trio, Louis Beauvais, and Professor Frederick.

Among those who appear with Flossie Edwardes' English Blondes at the Nickelodeon this week are Flossie Edwardes, Crane Sisters, E. H. Roach, Annie King, Trixie Evans, Delano Sisters, Rose Lewis, May Moore, Eva Wesley, and Mamie Evans.

At the Howard Athenæum this week appear the Gay Masqueraders with an olio including Sparrow, Lorenza and Allen, Baker and Lynn, Nick Brown, the Clark Sisters, and Al. Weston. The Howard follows the lead of Keith's by presenting pictures on the bioscope of the *Maine* wreck, but a fortnight later than the originals. In the house olio appear May Mooney, Genevieve Dickinson, Evans and Deeves, De Carmo, Byron and Blanch, John H. Shepley, Madame Martyne, John Weber, and Chalk Saunders.

John C. Rice and Sallie Cohen will come to Keith's next week with a new sketch.

All the leading top-liners seem destined to play engagements at the Palace next season under its continuous régime.

At the Columbia last week John L. Sullivan's engagement was a rouser. The house was decorated with bunting, and the big fellow must have been pleased with the heartiness of the reception. JAY BENTON.

PHILADELPHIA, PA.—The Bijou Theatre has an attractive array of features for Easter week. John C. Rice and Sally Cohen remain for a second week in Our Honeymoon. Leo Dervalto, the Four Cohans in Money to Burn, A. O. Duncan, ventriloquist; Cawthorne and Forrester in A Damage Suit, Mary Norman in her refined monologue, the biograph with new war views, T. Wilmot Eckert and Emma Berg in their specialty, Master and Pupil, a splendid singing act; Evans and Vidocq, Rice and Elmer, Jessie Miller, Eldora and Norrine, Tegge and Daniel, and Crowley and Foley. Business during the entire Lenten season has been tremendous; in fact, capacity has been the rule the entire season.

May Howard's Extravaganza co. is a great attraction this week at the Trocadero. The reputation of the co. is excellent. May Howard is a universal favorite, with a strong olio headed by Udell and Pearce. The Naughty French Girl concludes, introducing the entire co. Business large. Jacobs and Lowry's Merry Maidens follow 18. Miss New York, Jr., 25.

The Lyceum has a popular attraction in the Rentz-Santley co., with Manager Abe Leavitt at the helm. The new burlesque, A World of Pleasure, introduces a large array of pretty and shapely girls, for which this organization is noted; also funny comedians and interesting specialty artists, whose acts are received with enthusiasm. Prominent and deserving special notice are the favorite Engstrom Sisters, J. J. Sullivan, Nellie Burt, Lawson and Ward, Tyrene and Evalene, Florence Namon, and Lottie Elliott.

Charmion, in her original act, is at the Auditorium this week, and the Rentz-Santley Burlesque co. at the Lyceum, has a special announcement of "the Parisian sensation, Mlle. Berthe Dorian, in the Disrobing Charmion Trapeze Act." This has produced war, and the Auditorium management is out with a card explaining that they have the only genuine act.

The Broadway Girls Burlesquers are booked at the Lyceum Theatre week 18, and Bon Ton Burlesque same date at Kensington Theatre.

An organization called Alba, Sato and Lelio European Novelty co. is announced at the Kensington. S. FERNBERGER.

WASHINGTON, D. C.—Sheridan and Flynn's City Sports co. is at the Lyceum for the week commencing 11, opening to a full auditorium. A strong additional feature is the special engagement of Yousouf, the Turkish wrestler. Crissie Sheridan, Hi Tom Ward, Ed Woods, Phyllis Ruffell, Phil Sheridan, Mazuz and Mazett, Smilax and Kattrell, Whitelaw and Stewart, Flynn and Ruffell, the Veritchs, and William English and Pearl Wood contribute excellent work. Flynn and Sheridan's Big Sensation opens 18.==The week's bill at the Bijou comprises Casey and Le Claire, Sisters Franciolo, Gertie Gilson, Walz and Ardelle, the Aherns, Bigger and Dreher, G. E. Austin, and the return of the season's hit, Truly Shattuck. Gertie Gilson's patriotic songs set the audience in an uproar. She has become a great favorite.==Marie Geraud, of the Irwin Brothers' Burlesque co., who returned to her home in this city last week to recover from a severe attack of illness, is on a very fair road to recovery. ==John A. Pistorio, one of the best variety leaders in the business, for many years director of the orchestra at Kernan's Lyceum, is at present the musical director of Abe Leavitt's Rentz-Santley co., and his every appearance last week was a signal for pronounced recognition from the regulars.==Frank V. Griffen, press agent of the Bijou, advertises in the programme of that house that for private entertainments, socials and smokers he will furnish all first-class talent playing at the house.==The Sisters Engstrom, with the Rentz-Santley co., repeated during the past week their strong success of an earlier visit. They have a chic and charm, comeliness and grace that attract, which make them what they are, the feature of the co. JOHN T. WARDE.

JERSEY CITY, N. J.—The May Howard co. made its first appearance in this city at the Bon Ton 4-9 to good business. A travesty by Fred Solomon opens the bill and introduces a big co. in a number of specialties. The costuming is gorgeous, and May Howard appears to advantage. The olio offers Cunningham and Grant, excellent knockabouts; Ruth Robinson, who sings pleasing songs; Charles Udell, Alf C. Pearce, and France Madigan in a sketch; a quintette of girls in Tyrolean songs, which could easily be eliminated; Mills and Henshaw, and Williamson and Stone. The Three Lost Brothers concludes. If the burlesque cos. would only give burlesque it would be a boon to suffering and patient theatregoers. May Howad has but little to do. The Broadway Burlesquers 11-16. Reilly and Wood (return) 18-23.

The season at the Bon Ton Theatre will close May 30, and Manager Dinkins is booked solid for next season. A number of improvements are to be made in the house during the Summer.

Vinnie Henshaw, at present one of the hits as a tough girl with the May Howard Extravaganza co., signed with Manager Tom Dinkins at the Bon Ton Theatre 6 to create a part in the new burlesque of Miss Borough of Brooklyn, which is to be produced at Bergen Beach this Summer. John Saunders is the author. Rehearsals are to commence May 16. WALTER C. SMITH.

PROVIDENCE, R. I.—Reilly and Wood's Big Show occupied the Olympic 4-9 and duplicated the success achieved here earlier in the season. The co. was first-class in every particular and every act was heartily applauded. In the olio were the Eldridges, Three Lane Sisters, Pat Reilly, Frobel and Ruge, Three Sisters Franchonetti, Eulalie, Frank D. Bryan, Three Gardner Brothers, and the Brothers Deonzo. The bill closed with a sketch introducing the walks of all nations. Business very good. Isham's Octoroons 11-16. The Robin Hood, Jr., Burlesquers, with a brand new show, new scenery, costumes, etc., were at the Westminster 4-9, and pleased good audiences. Helen Russell headed the co. in the burlesques Lord Cork's Reception and Robin Hood, Jr. The olio was strong and embraced Watson and Russell, Leoni and Wyble, Provo, McCabe and Sabine, Clements and Marshall, and Hodges and Launchmere. Robie's Bohemian Burlesquers 11-16. Roswell Stevens has formed a vaudeville co. in this city, to be known as the American Star Vaudeville co. The co. opened at Lynn, Mass., 7. H. E. Munyon goes in advance. HOWARD C. RIPLEY.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, proprietor; Harry Pink, manager): Excellent business week 4-9. The co. present an attractive olio and the farce O'Grady's Troubles. Harry Waller, champion juvenile athlete, does a strong act. Others are Kitty Pink, May Dawson, Mabel Calhoun, Marie Gebhardt, Harry Pink, V. B. Calhoun, A. F. Calhoun, James Mulligan, and Barney Flynn. ==Olympic Theatre (Blair and Co., managers): Week 4-9 opened to good business. The co. give a good performance in sketches and musical specialties. Entertainers include Lorine, Zearoni, Hall and Denning, the Howards, Dela Pino, Du Barr the contortionist, Woodson and Wells, Lillie Hart, Lorene and Nettie Evans, Nellie Neville, Charles Lambert, and Cora Reynolds. A double wedding occurred in the co. April 1. Frankie Huit, contortionist, was united to William Kennedy, non-professional, and Lola Huit, vocalist, was united to Al. Reams, non-professional. They received the congratulations of the co. and their numerous friends, accompanied with some handsome presents.==Tivoli (John Straka, proprietor): Week 4-9, the favorite vocalists, Julius, Emma and Hermina, are the entertainers. Business good.

MILWAUKEE, WIS. Business at the Alhambra continues to be good. The new bill for week commencing 3 presents Scharr, the bicycle rider; C. W. Williams, the Carsello Sisters, and Filson and Errol in a bright sketch, which took exceedingly well. Edward Shields showed some good views of the Klondike, and the McAvoys, Carlin and Clark, and the Putnam Sisters were held over from last week. The bill for Easter week includes American Comedy Quartette, Gertrude Haynes, Perry and Burs, the Two Barretts, and McCland and Melville. C. L. N. NORRIE.

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LOWELL MASON & CO., 114 West 34th Street.

BUFFALO, N. Y.—Business continues big at Shea's Garden Theatre. The audiences are composed of many of the best people in the city, as it is a well-known fact that Manager Shea will tolerate nothing bordering on vulgarity. There is not a cozier or prettier vaudeville house in the country, and if local patrons are ever to be tempted by good vaudeville it is certain that Mr. Shea has a gold mine in his present enterprise. Of the bill this week, Harrigan, the juggler, was a favorite. Wills and Loretta succeeded in being very amusing, and the Davenports proved to be clever acrobats. Others on the bill were Marie Stuart, Blocksom and Burns, and the Deltorellis.==Flynn and Sheridan's Big Sensation was the attraction at the Court Street 4-9. Business has been good. There are several burlesques and a number of variety acts of average merit. Weber and Fields' Vaudeville Club follows.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Edmund Hayes and Emily Lytton in their travesty of Ingomar made a big hit week 4-9. They have few equals in their line of work. The olio presented excellent acts, including the Karno Trio, Barnes and Sisson, Leroy and Clayton, Evelyn Britton, who is pretty and pleasing; the Marinellas, Smith and Campbell, the Francois Sisters, and Harris and Harlon. The house has done a large business since the commencement of the Lenten season, and Holy Week has been no exception. For the week of 11-16 the co. includes the Russell Brothers, Coakley and Huested, Les Voujeres, Johnson and Gorman, Josephine Gassman, and Johnson and Dean. Mr. Hayes and Miss Lytton have been fêted frequently during their engagement, as Mr. Hayes is a Yale man.

SAN FRANCISCO, CAL.—There has been a most attractive bill at the Orpheum March 28-3, six new features being added to the programme. The Five Whirlwinds appear to be the favorites, and their act is a novel and interesting one. Montgomery and Stone are very clever in songs and dances, of which the audience seems never to tire. The Glisandos are also entitled to special mention. Watson, Hutchings and Edwards appear in The Dramatic Agent, in which Alice Hutchings introduces several pretty Irish ballads. Of the holdovers McCale and Daniels are the favorites, and the audience greets them nightly with howls of delight. Athas and Collins and Charles T. Ellis complete an interesting programme. New features to appear next week are Mlle Bartho, Mandola, Miriam Ainsworth, and John H. West, and the holdovers are the Five Whirlwinds, Montgomery and Stone, the Glisandos, and Charles T. Ellis.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): One of the best bills of the season was presented week of March 28-3. The R. J. Jose Quintette from a musical standpoint is about the best of its kind the Orpheum has had and made a great hit, particularly Jose, who is a favorite here of many years' standing. Josephine Sabel, with her sable chorus, in the form of a human music sheet, was very popular and received flowers and encores galore. Webb and Hassan gave a wonderful exhibition of balancing. Of the holdovers Will H. Fox and Whitney Brothers continued their popularity, and Billie Owens' artistic dancing was a feature. Coming 4: Rudinoff, John J. Burke, and Grace Forrest, Smith and Cook, and Mr. and Mrs. Tom McIntosh. Business large.

ROCHESTER, N. Y.—Wonderland (J. H. Moore, manager): The attendance week 4-9 taxed the capacity of the house. The olio comprised specialties by Grant and Pomphret, Arthur Rigby, Ladell and Alvers, Viola Sheldon, Mazziotta, Georgia Gardner, and Edgar Atchison Ely, and the biograph. Charles J. Stine and Ollie Evans, the Four Luciers, D'Alma's dog and monkey show, the Three Melrose Brothers, Lillian Jerome, Lee Ingham, and the biograph 11-16. ==Item: W. B. McCallum has assumed the local management of the Wonderland, vice John E. Boyle, who has joined Forepaugh's circus.—Mr. McCallum has in view several innovations for the improvement of the house.

KANSAS CITY, MO.—The Orpheum has reached that period in its success when crowded houses are the rule, and nearly every night the house is packed. This is largely owing to the fact that the attractions grow stronger each week. The bill 3-9 included Lina Pantzer, the slack wire performer, who did some marvelous gyrations; Johnson and Lundin, strong men, who presented a marvelous performance; Jessie Millar, who played the cornet excellently; Drawee, dexterous juggler; Anna Laughlin, a clever child actress; George W. Day, monologist, who made a big hit; Sigfried, impersonator; Robetta and Doreto in acrobatic act; Fish and Quigg, an exceedingly funny team, and Adgie's performing lions completed the bill.

TRENTON, N. J.—People's Theatre (John T. Moore, manager): The London Gaiety Girls appeared 4-6 and gave a satisfactory performance; business large. ==Bijou Theatre (Michael Quinn, manager): This establishment (formerly the Trenton Museum) reopened 4 with the Quinns, Lizzie Grey, Brumage and Clark, Hilton, Moran and Wesley, and Chris Grem; attendance fair. For week of 11 Rucco's Little Champions, Fred Russell, the Helstons, Ford Brothers, Maud Naylor, and Kissell.==Item: John T. Moore, of the People's Theatre, will take out a tent show this Summer, but will return to take charge of his house early in the Fall.

SEATTLE, WASH.—People's Theatre (Jerome K. Smith, manager): Week 3, Cyrene Vaudeville and Burlesque co., including De Boe, Gibson and Allen, Charles and Mae Stanley and others, to fine houses. ==Wabash Theatre (C. G. Pulsifer, manager.

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Grand Operas:—Martha, Cavalleria Rusticana, Il Trovatore, I Pagliacci, Bohemian Girl, Maritana, Faust, Fra Diavolo, Etc., Etc. REPERTOIRE Iolanthe, Girofle Girofla, Erminie, Pirates of Penzance, Mikado, Pinafore, Dorothy, Pretty Persian, Etc., Etc.—**Comic Operas.**

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French Folly Burlesque co. played to good houses during engagement.==Bella Union Theatre (H. L. Leavitt, manager): Week 3, last appearance of Little Egypt: Captain Beach: Budworth and Brinner's Big Lights, and Howard's Dramatic co. to very satisfactory business.==Item: Work on John Cort's big new vaudeville house is being rapidly pushed. Local vaudeville business is splendid.

FALL RIVER, MASS.—Rich's Theatre (Mason and Beck, managers): Gay Girls of Gotham March 31-2 did big business, offering as a side attraction Kid Lavigne. The olio included Goldie, St. Clair and Goldie, St. John and Lypton, Hart and Williams, Robert and Ida Garnella, Jennie Giovanni, Hughes and Morton, and McBride and Walton. Dark 4-13. Rice and Barton's Big Gaiety co 14-16.==Casto Theatre (Al. Haynes, manager): Robert Hilliard and co presented The Littlest Girl week ending 9. The variety part included Nester and Bennett, Brindamour, Haynes, and Redmund, Marlow and Plunkett, and Emma Cottrelly.

WEST SUPERIOR, WIS.—Star Theatre (Clarence Leonard, manager): Business good. Co. for week 3-10 Flo Smith, Tom White, Mamie Castle, Nana Cooper, Frank McSorley, Marion Attwood, Edw Le Duce, Tom and Theol Genaro, May Brandon, Freddie and Sally Peasley, Barkley and Vandershin's cinematographe.==Northwestern Theatre (Edw. Welch, manager): Attendance fair week 27-3. Roster for week 3-10 is Jim and Dollie Fantana, Dan Green, Lillie Clark, Shannon and Le Sage, Vessie Sylvester, Ed and Maggie Welch, Dick Yuno.

SAVANNAH, GA.—Alhambra Music Hall (John Keiffer, manager): The new faces seen week March 28-2 were Saville and Young, Nellie Edwards, and Elsie Eastman. The old favorites were Helena Darrell, Dot Stanley, McLean and Hall, Kittie Leslie, John Keiffer, and Peters and Watters. Attendance good; performances excellent.==Tivoli Hall (Wily Williams, manager): The artists week March 28-2 are Harry Thompson, Blanche Walworth, Bunney and Chapman, Doris Wilson, Neal and Floyd, Wily Williams, Morrison and Berwick, and Lizzie Hill. Audiences large.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): Blanche Newcomb, who is a daughter of the late Bobby Newcomb, is the star of the Rose Hill English Folly co., which opened 4 for a week to big house. Miss Newcomb is a petite vocalist, whose songs catch on. The olio includes Cain and Mack, Hickey and Nelson, Willard and Gebhard, and the Casino Comedy Four. The performance opens with Gay Grass Widows, and closes with The Wicked Town. Fred Rider's Moulin Rouge 11.

CINCINNATI, O.—The Fay Foster Extravaganza co. had a monopoly of vaudeville business 3-9, as the People's was the only variety theatre open. Heading the olio was Stanley Whiting, followed by the Couture Brothers, West and Williams, the Bernard Sisters, Maddox and Beach, Mlle. Chenette, and Leslie and Clair. The burlesque Fun on a yacht was given. The Black Crook Extravaganza co. follows.

ALTOONA, PA.—New Mountain City Theatre (Edwin Young, manager): McHenry English Swell Burlesque co. 4-9 played to large business. Carlisle Sisters' Novelty co. 11-16. Rose Sydell Burlesque co. 21-23 will close the house for the season. Manager Young starts 25 with his Musical Novelty co., including the Misses Fitzpatrick, and will play park dates all Summer.

TORONTO, CAN.—Bijou Theatre (H. H. Lamkin, manager): A splendid olio is provided 4-9 to crowded houses. It includes the Mines, Madeline Franks, Teal and Baker, Cora Cameron, Lottie West Symonds, Barry and Hague, and Le Clair and Haynes.==Auditorium Theatre (John Carter, manager): Wanderer Bicycle Club concert 7.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 4 the Columbia Quartette proved a strong attraction, and with the return of the biograph came improved business. Other good features were the Meeker and Mack Trio, John A. West, Horton and O'Neil, and Ben Harney.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): Irwin Brothers filled a return date 4-9, presenting a programme of burlesque and vaudeville. Business good. Reilly and Wood 11-16. New City Sports 18-23.

MIDDLETOWN, CONN.—McDonough Theatre (J. C. Southmayd, manager): Rice and Barton gave a good entertainment 5 to a large audience. Gay New Yorkers 12. Monte Carlo Girls 20. Season closes with Bohemian Burlesquers 27.

CLEVELAND, O.—Weber's Parisian Widows were the attraction at the Star week of 4. The Rossow Midgets co. comes week 11, and will be followed by the John L. Sullivan combination.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Al. Reeves Burlesque co. 4-9 to liberal patronage; co. fair. Bon Ton Burlesque co. 11-16.

VAUDEVILLE PERFORMERS' DATES.

Angela Sisters—Opera House, Chicago, April 11-16, Haymarket, Chicago, 18-23.
Allens, The—Bijou, Toronto, April 11-16, State Park, Niagara Falls, 18-23.
Aldrich, Charles T.—Keith's, Boston, April 11-16.
Americus Comedy Four—Alhambra, Milwaukee, April 10-16.
Arnim and Wagner—Proctor's, N. Y., April 11-16.
Austin—Bijou, Washington, April 11-16.
Aherns, The—Bijou, Washington, April 11-16.
Arnesen, Alfred—Olympic, Chicago, April 11-16.
Burkhart, Lillian—Opera House, Monongahela, Pa., April 15.
Bogert and O'Brien—Haymarket, Chicago, April 11-16, Opera House, Chicago, 18-23.
Bennett, Laura—Olympic, Chicago, April 11-16, Opera House, Chicago, 18-23.
Barrett and Learned—Haymarket, Chicago, April 11-16.
Boucicault, Louise Thorndyke—Music Hall, Buffalo, April 11-16.
Bacon and Funda—Music Hall, Rochester, April 11-16, Odeon, Baltimore, 18-23.
Barretts, The—Alhambra, Milwaukee, April 11-16.
Blondells, The—Grand, Pittsburg, April 11-16.
Binns and Binns—Pastor's, N. Y., April 11-16.
Beeson, Miles and Lulu—Keith's N. Y., April 11-16.
Boorum, Mattie—Pastor's, N. Y., April 11-16.
Bryant, Francis J.—Pastor's, N. Y., April 11-16.
Burnham, Sophie—Keith's, N. Y., April 11-16.
Bicknell—New Gilmore, Springfield, April 11-16.
Bigger and Dreher—Bijou, Washington, April 11-16.
Brown, Nick—Howard, Boston, April 11-16.
Bonnette, Mons.—Grand, Boston, April 11-16.
Baker and Lynn—Howard, Boston, April 11-16.
Boyle, E. J.—Wonderland, Detroit, April 11-16.
Craig, Mabel—Wonderland, Toledo, April 11-16, Bijou, Toronto, 18-23.
Coakley and Huested—Poli's, New Haven, April 11-16.
Clifford and Huth—Music Hall, Buffalo, April 11-16.
Coote and Kingsley—Proctor's, N. Y., April 11-16.
Charmion, Laveria—Koster and Bial's, N. Y.—indefinite.
Clover Trio—Casto Theatre, Fall River, Mass., April 11-18.
Canfield and Carleton—Keith's, N. Y., April 11-16.
Cawthorn and Forrester—Keith's, Phila., April 11-16.
Cushman and Holcomb—Opera House, Chicago, April 11-16.
Caron and Herbert—Keith's, N. Y., April 11-16.
Conway and Leland—Proctor's, N. Y., April 11-16.
Cain and Mack—Proctor's, N. Y., April 11-16.
Casey and Le Claire—Bijou, Washington, April 11-16.
Cohen, Sally—Keith's, Philadelphia, April 11-16.
Cohans, Four—Keith's, Phila., April 11-16.
Crowley and Foley—Keith's, Phila., April 11-16.
Clark Sisters—Howard, Boston, April 11-16.
Carew, Mabel—Grand, Boston, April 11-16.
Diana—Casto, Fall River, April 11-16.
Donavans, The—Pastor's, N. Y., April 11-16.
De Mar, Ada—Opera House, Chicago, April 11-16.
Dockstader, Lew—Pastor's, N. Y., April 11-16.
Delmore and Lee—Koster and Bial's, N. Y.—indefinite.
Derenda and Breen—Proctor's, N. Y., April 11-16.
Dunn, Arthur and Jennie—Music Hall, Buffalo, April 11-16.
Dolan and Lenharr—Hyde and Behman's, Brooklyn, April 11-16.
Dickson, Charles—Keith's, Boston, April 11-16.
Del Sabos, The—Haymarket, Chicago, April 11-16.
Deltorellis, The—Grand, Pittsburg, April 11-16.
De Forest and Adams—Washington, April 11-16.
Duncan, A. O.—Keith's, Phila., April 11-16.
D'Alma, John—Wonderland, Rochester, April 11-16.
Eckert and Berg—Keith's, Phila., April 11-16, Grand, Pittsburg, 18-23.
Evans, George—Grand, Pittsburg, April 11-16.
Evans and Vidocq—Keith's, Phila., April 11-16.
Eckert and Heck—Olympic, Chicago, April 11-16.
Foy and Clark—Hyde and Behman's, Brooklyn, April 11-16.
Francioli Sisters—Bijou, Washington, April 11-16.
Furber and Davis—Opera House, Chicago, April 11-16.
Folly Trio—Olympic, Chicago, April 11-16.
Fortuni Brothers—Music Hall, Buffalo, April 11-16.
Ferguson Brothers—Opera House, Chicago, April 11-16.
Glenroy, James Richmond—Wonderland, Toledo, April 11-16, Bijou, Toronto, 18-23.
Glees, The—Poli's, New Haven, April 11-16.
Gilmore, Alice—Haymarket, Chicago, April 11-16.
Gleasons, The—Music Hall, Buffalo, April 11-16.
Gladstone, Lotta—Keith's, N. Y., April 11-16.
Gilson, Gertie—Bijou, Washington, April 11-16.
Gassman, Josephine—Poli's, New Haven, April 11-16, Leland, Albany 18-23.
Gardner and Ely—Wonderland, Detroit, April 11-16.
Gracey and Burnett—Olympic, Chicago, April 11-16.
Hill and Whitaker—Wonderland, Detroit, April 11-16.
Hefron, Tom—Opera House, Chicago, April 11-16.
Hayes and Lytton—New Gilmore, Springfield, April 11-16.
Hathaway, Belle—New Gilmore, Springfield, April 11-16.
Hallen and Fuller—Proctor's, N. Y., April 11-16.
Hawkins, Lew—Haymarket, Chicago, April 11-16.
Haynes, Gertrude—Alhambra, Milwaukee, April 11-16.
Haskell, Loney—Keith's, N. Y., April 11-16.
Harney, Ben—Proctor's, N. Y., April 11-16.
Harbeck, William and Kittie—Proctor's, N. Y., April 11-16.
Holt, Alfred—New Gilmore, Springfield, April 11-16.
Hamilton and Harte—Haymarket, Chicago, April 11-16.
Haves, Gertie—Wonderland, Toledo, April 11-16.
Ingram, Lee—Wonderland, Rochester, April 11-16.
Jerome, Lillian—Wonderland, Rochester, April 11-16.
Johnson and Gorman—Poli's, New Haven, April 11-16.
Johnson and Dean—Poli's, New Haven, April 11-16.
Josz Quintette—Orpheum, Kansas City, April 17-23.
Jerome and Bell—Opera House, Chicago, April 11-17.
Jones, Grant and Jones—Proctor's, N. Y., April 11-16.
Koppe—Pastor's, N. Y., April 11-16.
Kingsland, Myrtle—Grand, Boston, April 11-16.
Kurtz, Mexican—Olympic, Chicago, April 11-16.
Kilpatrick and Barber—Haymarket, Chicago, April 11-16.
Karno Trio—Pastor's, N. Y., April 11-16.
Kherns and Cole—Olympic, Chicago, April 11-16.
Ladell and Alvers—Wonderland, Detroit, April 11-16.
Letta and Minni—Keith's, N. Y., April 11-16.
Luciers, The—Wonderland, Rochester, April 11-16.
Lewis and Ernest—Keith's, N. Y., April 11-16.
Leamer Sisters—Haymarket, Chicago, April 11-16.
Little and Pritzkow—Keith's, N. Y., April 11-16.
Latell, Ed—Hyde and Behman's, Brooklyn, April 11-16.
Loretta, The—Grand, Pittsburg, April 11-16.
Lowell and Lowell—Grand, Pittsburg, April 11-16.
Lloyd, Edward—Grand, Pittsburg, April 11-16.
Lorenze and Allen—Howard, Boston, April 11-16.
Laughlin, Annie—Olympic, Chicago, April 11-16.
Laclede and Raymond—Olympic, Chicago, April 11-16.
La Sage, Harry—Opera House, Chicago, April 11-16.
Le Claire, Gertie—Wonderland, Toledo, April 11-16.
Meyers, Annie—Music Hall, Buffalo, April 11-16, Avenue, Pittsburg, 18-23.
Melrose Brothers—Wonderland, Rochester, April 11-16.
Manning and Prevost—Proctor's, N. Y., April 11-16.
Morton and Elliott—Keith's, N. Y., April 11-16.
McBride and Goodrich—Keith's, N. Y., April 11-16.
McClane and Melville—Alhambra, Milwaukee, April 11-16.
Mortimore and Darrell—Pastor's, N. Y., April 11-16.
Mitchell, Kitty—Proctor's, N. Y., April 11-16.
Metropolitan Trio—Proctor's, N. Y., April 11-16.
Manning, Jas. H.—Hyde and Behman's, Brooklyn, April 11-16.
Morton Trio—Grand, Pittsburg, April 11-16.
Matthews and Harris—Keith's, Boston, April 11-16.
Murphy and Palmer—Grand, Boston, April 11-16.
Newcombe, Blanche—Proctor's, N. Y., April 11-16.
Nestor and Bennett—Proctor's, N. Y., April 11-16.
Nobles, Milton and Dollie—Hyde and Behman's, Brooklyn, April 11-16.
Norman, Mary—Keith's, Phila., April 11-16, Hyde and Behman's, Brooklyn, 18-23.
Nelson and Milledge—Keith's, Boston, April 11-16.
Nelson Family—Haymarket, Chicago, April 11-16.
Owen and Sunlin—Olympic, Chicago, April 11-16.
O'Brien and Havel—Proctor's, N. Y., April 11-16.
Pastor, Tony—Hyde and Behman's, Brooklyn, April 11-16.
Pattons, The—New Gilmore, Springfield, April 11-16.
Paulinetti and Piquo—Keith's, Boston, April 11-16.
Pialkowski—Keith's, Boston, April 11-16.
Powers and Theobold—Wonderland, Toledo, April 11-16, Opera House, Chicago, 18-23.
Picchiani Sisters—Koster and Bial's, N. Y.—indefinite.
Papinta—Keith's, Boston, March 28-April 16.
Pantzer Trio—Hyde and Behman's, Brooklyn, April 11-16.
Pongo—Grand, Boston, April 11-16.
Peck, Myrtle—Haymarket, Chicago, April 11-16.
Peterkin, Daisy—Opera House, Chicago, April 11-16.
Rombello, Mlle.—Proctor's, N. Y., April 11-16.
Rogers Brothers—Hyde and Behman's, Brooklyn, N. Y., April 11-16.
Ritchie—Koster and Bial's, N. Y., March 7—indefinite.
Riley and Hughes—Standard, Phila., April 11-16.
Rooney, Katie—Opera House, Chicago, April 11-16.
Reed Birds—Keith's, N. Y., April 11-16.
Rigby, Arthur—Music Hall, Buffalo, April 11-16.
Raymond, Lizzie B.—Olympic, Chicago, April 11-16.
Russell Brothers—Poli's, New Haven, April 11-16.
Raynard, Edward—Haymarket, Chicago, April 11-16.
Rouis—Pastor's, N. Y., April 11-16.
Routt, Cora—Pastor's, N. Y., April 11-16.
Reno and Richards—Orpheus, Kansas City, April 10-16.
Rochefort and May—Pastor's, N. Y., April 11-16.
Rice and Cohen—Keith's, Phila., April 11-16, Keith's, Boston, 18-30.
Robbins, A. D.—Proctor's, N. Y., April 11-16.
Raymond, Maud—Hyde and Behman's, Brooklyn, N. Y., April 11-16.
Royle, Edwin Milton and Selena Fetter—Proctor's, N. Y., April 11-16.
Rice and Elmer—Keith's, Phila., April 11-13.
Rice, John C.—Keith's, Phila., April 11-16.
Raymond, Alice—Opera House, Chicago, April 11-16.
Ralston, Walter—Wonderland, Toledo, April 11-16.
Silvers, The—Haymarket, Chicago, April 11-16.
Sabel, Josephine—Columbia, St. Louis, April 17-23.
Stine and Evans—Wonderland, Rochester, April 11-16.
Smith and Fuller—Music Hall, Buffalo, April 11-16.
Savans, The—Opera House, Chicago, April 11-16.
Sheldon, Viola—Wonderland, Detroit, April 11-16.
Stewart, Cal—Keith's, N. Y., April 11-16.
Swain and Downey—Haymarket, Chicago, April 11-16.
Sweatnam, Willis P.—Keith's, N. Y., April 11-16.
Sato, O. K.—Pastor's, N. Y., April 11-16.
Shattuck, Truly—Bijou, Washington, April 11-16.
Stanley, Mabel—Keith's, Phila., April 11-16.
Searle, Bessie—Keith's, Boston, April 11-16.
Sparrow—Howard, Boston, April 11-16.
Thomas and Quinn—Pastor's, N. Y., April 11-16.
Thatcher and Marble—Keith's, Boston, April 11-16, Keith's, N. Y., 18-23.
Vance, Clarice—Pastor's, N. Y., April 11-16.
Val Vino—Keith's, Boston, April 11-16.
Weston, Willie—Hyde and Behman's, Brooklyn, N. Y., April 11-16.
Walker Twins—New Gilmore, Springfield, April 11-16.
Wiley, Clifford A.—Keith's, Boston, April 11-16.
Western, Lillie—Pastor's, N. Y., April 11-16.
Watson, Hutchings and Edwards—Orpheum, San Francisco, March 28-April 16.
Webb and Hassen—Wonderland, Detroit, April 11-16, Wonderland, Rochester, 18-23.
Wolfe, Kitty—Haymarket, Chicago, April 11-16.
Wilson, Tony—Olympic, Chicago, April 10-16.
Willett and Thorne—Keith's, Boston, April 11-16, Keith's, Phila., 18-23.
Walz and Ardell—Bijou, Washington, April 11-16.
Wesson and Walters—Haymarket, Chicago, April 11-16.
Windom, W. H.—Music Hall, Buffalo, April 11-16.
Yeamans, Mrs. Annie—Hyde and Behman's, Brooklyn, April 11-16.

OBITUARY.

H. Goodwin Mitchell, manager of Myar's Opera House, El Paso, Texas, died of pneumonia on March 31.

James B. Eddy died at his home in Michigan City, Indiana, April 1, of tuberculosis of the bladder. He was a member of the Sowing the Wind company in 1895-96, and was with Otis Skinner last season.

Mrs. A. M. Abbott, mother of the late Emma Abbott, died in Chicago, March 25, aged eighty-three years. The last years of her life were spent in charitable work, in which she dispensed the greater portion of the fortune bequeathed her by the opera singer.

Mrs. Frances B. Cheatham, widow of Richard B. Cheatham, died at Nashville, Tenn., last Saturday afternoon after a long illness. She was the mother of Kitty Cheatham (now Mrs. W. H. Thompson), and had a large acquaintance among members of the theatrical profession, having spent several years in New York while her daughter was a member of Daly's co.

Louis C. Jones died at his residence in Bridgeport, Conn., on April 6, of a complication of diseases. He was formerly connected with Hands Across the Sea, Newton Beer's Lost in London, Mart Hanley's enterprises, and he managed Williams, the boy lecturer. He was business manager of The Wrenns for several years. Mr. Jones was thirty-five years of age. The funeral took place on Saturday, April 9.

Peter Blow died on April 8, in this city, of asphyxiation, believed to have been caused by a gas stove in his room. He had been associated with the business management of several of Hoyt and McKee's companies. Left a large sum by his father, Minister to Brazil under President Grant, he lived in luxury for some time, and speculated unfortunately, dying in poverty. He was forty-eight years of age, and is survived by two sisters.

Herman Waldo, of the Waite Opera company, died at Watertown, N. Y., on April 5. He was a German by birth, but his professional career had been confined to appearances in this country. He sang important roles with many operatic organizations. His last New York appearance was in the Kiralfy Brothers' production of Antilope, at Niblo's, several seasons ago. He is survived by a sister, Mrs. Bolossy Kiralfy, and a wife, professionally known as Nellie Beaumont.

Frank Calburt died at Bellevue Hospital, New York city, last Saturday, of Bright's disease. He was a member of the Metropolitan Trio, who were playing with the Rossow Midgets company this season. The Trio resigned at Grand Rapids, Mich., owing to Mr. Calburt's illness, and George Preston and his partner brought Mr. Calburt to New York and had him admitted to the hospital on April 4. Mr. Calburt was known through California as a member of the four comedians, Calburt, Whitney, Pearl and Cassidy. For two seasons he was the principal comedian of Hattie Bernard Chase's company. He had also been connected with W. H. Crane's company, and played Mine Host of the Garter in Mr. Crane's revival of the Merry Wives of Windsor. He was forty years of age. His funeral took place yesterday (Monday) at 10 a. m. from the Actors' Fund Rooms in West Twenty-eighth street, and the interment was in the Actors' Fund plot in Evergreens Cemetery.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded.

WOMEN.

Alexander, Lillian	Berkley, Olive	Clark, Gertie
Asquith, Mary	Butler, Minnie	Dale, Vivian
Arnot, Louise	Browning, Edna	Dorr, Miss N. R.
Alter, Lottie	Barnes, Mrs. Paul	Donahue, Gertrude
Amber, Mable	Baker, May	DeKaster, Ellen
Armstrong, Ada	Belasco, Mrs. Grace	Dorothy, Lillian
Ashton, Beatrice	Beck, Miss J.	Donnelly, Mrs. G.
Agnew, Clairesse	Bennett, C. A., Miss	Dwyer, Ada
Biggar, Laura	Curran, Emma H.	Daintry, Laura
Bley, Miela	Carter, May	Del Mar, Carrie
Brown, Henrietta	Clift, Lora A.	DeWolfe, Elsie
Black, Mable	Caldwell, Helen	Diard, S. L., Miss
Brockway, F. E. Mrs.	Clayton, Eno	Donegan, Josie
Baker, Mabella	Claxton, Maude	Davis, Annie E.
Berolde, Judith	Colburn, G. T., Mrs	Dolk, Gretchen
Brennen, Emma	Calef, Jessie	Donnette, Iva
Bishop, W. H. Mrs.	Copeland, Ed L.	Ditt, Josie
Blanchard, Bertha	Cobb, Sallie	Desmond, Florence
Barrett, Grace	Carus, Emma	Edmonds, Nellie
Buckley, Ella	Cornish, Sylvia	Evans, Lizzie
Buckley, Page, Mrs	Coglean, Elly	Eveson, Florine A.
Bartlett, Jessie	Crouch, Rosa	Everett, Emilie
Beitton, Minnie	Chase, Florence	Eagleton, Ethel
Brown, Mabel	Claire, Virginia	Emmonds, May
Beaudet, Rose	Criswell,	Fisher, Grace
Brandon, Ethel	Mrs. Newton	Fuller, Fannie G.
Flores, Rose	Lee, Gladys	Pixley, Georgia
Fuller, Margaret	Linde, Rosa Mrs.	Perkins, Alice
Fritchy, Pauline	Lambert, Charlotte	Phillips, E. J., Mrs.
Ford, L. C. Mrs.	Learock, Gilbertie	Rousseau, Marie
Fisk, Mrs. C. M.	Lee, Mrs. E. H.	Ringguist, Ellen
Foster, Beatrice	Lome, Ollie	Raven, Margaret
Gladstone, Lotta	Lowery, Mae	Richmond, Bessie L.
Gardner, Emilie	Linck, Mary	Gray, Alice
Goodwin, Anna	LeRoy, Grace	Raymond, Alice
Griffith, C. celia	LeRoy, Fannie	Rees, Stella
Harris, Grace	Lamson, Mrs. J. D.	Reid, Annetta
Hill, Mrs. Harry	Levy, Ethelle	Royce, Lorrise
Hayman, Mrs. I. E.	Maynard, Meta	Summerville, Beth
Harris, Janet	McWade, Mrs. A. S.	Southey, Marie
Hughes, Frances	Mitchell, Leola	Sloan, Bessie
Hale, Grace A.	Marr, Pauline	Semerla, Amy
Haslam, Maud	May, Bonnie	Stainford, Flora
Hill, Noll C.	McLaren, Sara	Sutter, Gertrude A.
Hart, S.	Marven, Bessie	Sykes, Nita
Heyer, Grace M.	Moulton, M. B. Miss	Smith, Clarendon Mrs.
Howe, Lottie	Mar, Helen	Sandford, Louise
Harris, Florence G.	Mead, Susie	Sterling, M. W.
Hawthorne, Mrs.	Madison, Stella	St. Claire, Ada
Harriott, F. E. Mrs.	Milne, Agnes	Starr, Adelaide
Harmon, Dasa	Morella, Myra	Stillman, Lillian
Hawkes, Eva	Meredith, Cissy	Snyder, Alice M.
Harrison, Mrs. D. H.	Marks, Mrs. Chas.	Seabrooke, E. C., Miss
Hairk, Grace	Morton, Ada	Stephens, Sadie A.
Henderson, Josie	Matson, Jean	Shotwell, Marie
Ives, Alice	Marlborough, Mrs.	Tue-art, Helene
Intropodie, Josie	Mullie, Ida	Tuffts, Belle
Ince, Mrs. Jno. E.	Meredith, Louise	Talbot, Edith
Jennings, Laura	Modjeska, Madame	Thompson, Mollie
Johnson, Francis	Michelena, Kate	Van Dyne, Anna
Johnson, Blanch	Morris, Clara	Vahn, Alma
John, Lina	McCarty, Mrs. C. L.	Weatherby, Belle
Jacques, Adelaide	Mode, Miss E.	Wolff, Herman Mrs
Johnson, Marie T.	Newbold, Bessie	Wise, Madaline
Jones, Mrs.	Nichols, Lulu	Warren, Bessie
Jackson, Virginia	Nelson, Madge	Washburn, Mabel
Kline, Miss	Niven, Della	Winner, Susie
Kohnbe, Mrs. W. H.	O'Keefe, Annie	Ward, Daisy
Klongenfeld, Mrs. F	Parsons, La Belle	Williams, Hattie
Knowlton, Maud	Phillips, Susie	Westford, R. Owen, Mrs.
Kingston, Margaret	Pierce, Caroline R.	Whitney, Elizabeth
Leslie, Alice	Pruette, Mrs. Wm.	Wallas, Gladys
Livingston, Belle	Pincus, Florence	Yorke, Oswald Mrs
Lever, Mary	Potter, Nelie	
	Pattee, Vivian	
	Pixley, Lucy B.	

MEN.

Askin, Harry	Graham, Robert	Peacocke, Leslie
Anthony, Jerome	Greer, J. D.	Peasley, Tom
Atherton, Douglas	Gray, Geo., L.	Pemberton, Henry
Adams, Justin	Hayden, Freddie	Phillips, Lawrence
Adams, J. K.	Howe, Junius	Powell, Saldene
Andruss, Albert A.	Hibbert, Tommy	Pratt, Lynn
Arnold, Chas. M.	Hyde, J. M.	Passion, Fred E. H.
Ainsworth, Neal	Herbert, Fred'k T.	Phillips, Edwin R.
Allen, Albert	Hotchkiss, A.	Paesbury, Mr.
Alliger, Jas. H.	Howe & Edwards	Penceal, Prosper
Arnold, A. E.	Hopkins, Frank	Rodriques, L. J.
Balmuister, Joseph	Hassenforder, C.	Rickard, James T.
Boyer, Willis E.	Hill, J. Shelton	Richards, Harry
Bell, Prof.	Henderson, L. J.	Ross, Thomas
Blitz, F. R.	Hickman, L. H.	Rosaire & Elliott
Brown, W. P.	Harrison, James	Rickley, Sanford B.
Bissell, Walter	Hudson, Walter E.	Russell, H.
Bills, Major E. A.	Hazleton, Joseph	Rice, M. E.
Bowler, Billy	Haynes, Chas.	Rogerson, Clarence
Brasee, A. C.	Harrison, Harry	Rogers, Jno.
Bullward, B.	Harlow, Richard,	Rogers, V.
Brownell, Atherton	Holt, Geo. A.	Roberts, Theo
Barnes, Mark M.	Howe, Watson R.	Reynolds, Jno.
Boorles, Geo.	Hutchinson, W.	Rings, Chas. F.
Bowers, Milton	Howard, Fred	Rareshide, Geo. H
Benedict, Lew	Heinlin, Abraham	Robson, Philip
Black, W. W.	Holt, Chas.	Raymond, Dean
Browne, Edwin	Haines, Louis T.	Rogerson, C. L.
Brown, Adam	Hartley, Frederic	Rastelle, Edwin
Blauvelt, Arthur	Henneg, Frank	Russell, Thos.
Barnet, R. A.	Hitchcock, Raymond	Rieahy, Sanford B
Barry, Wm.	Harbury, C.	Shattuck, Arthur
Bartram, Claude	Harkett, Norman	Sellers, Harry
Bryton, Frederick	Holmes, D. L.	Sarellson, Jack
Bicknell, Bert	Howard, Benjamin	Sullivan, Jno. T.
Breese, Edmund	Holland, Geo.	Simms, Williard
Braden, Ed. W.	Harrison, Duncan B.	Steindorf, Paul
Balfour, Augustus	Hayes, J. W.	Sullivan, Chas. L.
Braham, Jno.	Hall, Geo. F.	Stevens, Evelyn
Barrington, C. A.	Hiatt, Dan	Standish, F.
Berrell, Geo. B.	Heywood, Dewey	Sommers, Harry
Bruno, Gus.	Henderson, Wemyss	Seabrook, Thomas Q
Burludge, Chas. J.	Heron, E. J.	Shelor, Chas. A.
Bentley, Wilmer H.	Hayes, J. F.	Spencer, H. C
Beck, H. J.	Ingersoll, Wm.	Sanger, Eugene
Bell, E. M.	Inglis, Scot	Siggins, Harry
Brandon, Russell	Ireson, Frank O.	Samat, Fred.
Cullins, Isaac	Jessup, Mr.	Seeley, Dr.
Chapman, F. M.	June, Geo. W.	Sullivan, D. W.
Coffey, Charlie	Jayne & Carter.	Swift, Dr. Jas.
Clark, W. H.	Jose, R. J.	Small, Frank
Chauncy, Irving S.	Johnson, R. D.	Swift, Mathew
Carleton, Henry G.	Jenkins, Sherd L.	Semons, Harry
Cuttings, Robert	Keene, James E.	Snader, Ed. F.
Church, Chas.	Kusel, Jules	Sigelime, Chas. L.
Charters, Chas.	Keane, James A.	Snyder, M. M.
Cawthorne, Herbert	Krouse, Henry	Snyder, Harry S.
Cameron, Chas.	Kohn, Arthur	Spalding, G. S. D.
Cazenave, Paul	Kendrick, Alfred	Sharpe, A. S.
Curtis, M. B.	King, W.	Spicher, Chas. W.
Collins, Polk N.	Kittridge, Harry	Sterrett, Lee
Conn, Geo. P.	Kearney, Alexander	Seiman, W. B.
Cooper, C. F.	King, Everett	Smith, Matt
Cusack, Joseph	Loche, E. A.	Stone, E. G.
Cook, Fred. E.	Lewis, Emile	Spencer, Alex
Coffin, Lucius	Luther, Fred. D.	Sullivan, Jas. W.
Curtis, Frank	Langdon, Lloyd	Smedl, Donald
Cummings, Ralph	Lincoln, Rue B.	Sanford, Walter
Clark, Horace	Lowden, W. W.	Short, F. L.
Cain, Geo. R.	Lionel, Cecil J.	Shaw, J. S.
Cantzen, Conrad	Larkin, Arthur	Steger, Julius
Coulsock, C. W.	Lawrence, H. Scott	Seymour, Ovia G.
Cameron, Harry	Loughlin, Robt. J.	Sharpe & Flatt
Dean, Ralph	Lynche, Geo. W.	Swe tman, Willis
Dudley, John	Leonard, Will W.	Springer, F.
Davis, Joseph H.	Lamson, Gus.	Stanley, Burton
Downes, Mr.	Lawrence, Walter	Sammlier, Fred. H.
Denton, Percy	Lawrence, Al.	Steegmulter, Jno.
Delany, W. J.	Love, Jas. H.	Spea. s, Jos. M.
Davids, Frank	Moore, Geo. (Reg. Letter).	Sellers, Harry
Dunn, John W.	Mgr. Gilbert Opera	Smith, E. D.
Davis J. C.	Mgr. Grand Opera	Seymour, Thos. F.
Denning, Wm. J.	Meacham, L. J.	Saurent, Henry
Danby, Chas.	Myerson, E. P.	Sherman, Jno.
Dungan, Chas.	Myers, J. W.	Swift, Everett M.
Decker, Jas. H.	Markham, Harry	Turner, Chas. W.
Dickson, W. F.	Martin, Jno.	Tatum, Berry
Dietz, Frank	Moran, Melville	Taylor, Addison
Dawson, Bert W.	Manning, J. H.	Tuthill, Benj.
Du Souchet, H. A.	Moore, Frank J.	Tiernan, Bernard
Drew, Frank W.	Murray, J. T.	Turner, Harry J.
Donnelly, J. Ed.	Metcalf, Edw. S.	Tanner, Edwin
Dowers, David	May, E.	Townsend, Lee
Duttmar, Chas.	Mackinlay, C. L.	Toler, Sidney
Dolson, Alfred L.	Marks, Ted.	Tooker, W. H.
De Esta, Harry	Mcgrath, Chas. A.	Vroom, Ed.
Dent, Geo. C.	Morris, Wm.	Vizard, Harold
Dupont, Edmond L.	M'Caskey, Chas. O.	Venable, Chas.
Emery, H. B.	Moore, J. C.	Vance, Harry J.
Ely, Sidney	Mitchell, Horace	Vernon, Carl
Eldried, Gordan	M'Cullum, F. J.	Varrey, Collin
Everham, J. B.	Mgr. Heart of Maryland	Wallick, James H.
Esmond, Ed	Maginleys, The	Walsh, Sanford
Eastwood,	Murray, Thos. E.	Wilson, Ed.
Flanagan, Howard	Matchette, W. H.	Walton, E. L.
Fulford, Robt.	Mayo, R. E.	Wise, Mose
Forrest, Fred	Mgr. Our Boys	Warde, Frederick
Fisk, C. M.	Marsh, Ed.	Welsh, Geo. T.
Foreman, Grant	Milloy, Richard B.	Watcham, Harry
Fenwick, H.	Moore, Eugene	Waldo, Herman
Fenton, Mark	McIntyre & Heath	Whytal, Russ
Forrest, Edgar	Mack, Chas. W.	Wilkinson, W. M.
Fitz, E. B.	Murphy, Thos. C.	Wood, Parker C.
Fairchild, Lucius B	Norcross, Frank	Webster, Geo. P.
Fowler, Edwin A.	Newell, C.	Williams, Richard
Ford, Clinton G.	Nevens, J

Season 1898-99. Production First-Class.

New Play. JULE WALTERS' Comedy-Drama.

How Hopper Was Side Tracked.

BY SEYMOUR S. TIBBALS.

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THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

Manager Fenyvessy, of the Bijou, Binghamton, N. Y., has secured the Jean Renolds Stock company for the Spring and Summer season, opening April 18. Among the members of the company are Messrs. Beverly, Ward, Spencer, Tansey, Backus, and Grant, and Misses Managan, Sutton, Rahistone, and Hill. Ralph Howard will have the business-management of the company.

* * *

The Great Northern Theatre Stock company, Chicago, presented The Lottery of Love last week, the second of its run. The public has been liberal in its patronage of the company, and the results have been gratifying to Manager David Henderson. The Chicago critics have praised the work of the members of the company most lavishly, Minnie Seligman, Madge Carr Cooke, Hattie Schell, Genevieve Leigh, Robert Drouet, Frederick Perry, and Frederick Conger receiving especial commendation. The thorough stage management of Walter Clark Bellows has been an important factor in the success of the production.

* * *

Robert Rogers, of the Grand Opera House Stock company, Columbus, and Louise Mackintosh, of the Neill Stock company, Cincinnati, are to be married on May 15, at the home of Miss Mackintosh in Boston.

* * *

In a letter to THE MIRROR, Stage-Manager Harry Jackson, of Hopkins' Grand Opera House, St. Louis, calls attention to the fact that, as a rule, authors or owners of plays that are let on royalty to stock companies, send merely the lines of the play, without scene plots, casts or other details. The stage-manager of the stock company is compelled, therefore, to produce, week after week, plays that oftentimes he has never seen with nothing to guide him but the lines.

It is to the advantage of authors and owners to have their works produced as thoroughly as possible, and this would be greatly facilitated if all the details of production were supplied to the stage-manager. The work of the actors, who are kept busy studying parts, would be lessened very much, and they would be enabled to give better interpretations of their roles.

"I desire to return thanks," writes Mr. Jackson, "to James A. Herne, and to Mr. and Mrs. William Haworth for the complete manuscripts of Hearts of Oak and The Ensign, supplied by them respectively for production at Hopkins' Grand Opera House."

* * *

V. M. de Silke has just closed an engagement with the Salisbury Stock company, and has been engaged by May Irwin for next season.

* * *

Mr. and Mrs. George T. Meech (Lizette Du Brock) have opened with the Meffert Stock company, Louisville, in Shenandoah.

* * *

The Alcazar Theatre company, San Francisco, Cal., played The Mummy with their usual great success the week of March 28. Jane was the bill last week, with The Strange Adventures of Miss Brown underlined.

* * *

The production of The Ensign by the Grand Opera House Stock company, Pittsburg, last week, drew very large attendance, the American spirit of the play giving the patriots of Pittsburg a chance to howl for Old Glory. The stock company did fine work in the play. W. H. Whitecar made a distinct hit in the role of an old sailor, and Walter Edwards made a dashing young officer. George R. Edeson's stage-management aided greatly in the success of this bill, as of all the others. Rival Candidates is the offering this week, with Laura Almosnino, Lizzie Hudson Collier, Walter Edwards, and W. H. Whitecar in important parts.

* * *

The long season of the Cummings Dramatic Stock company at the Princess Theatre, Toronto, ended on Saturday and left for Detroit, and last evening the opera company organized by Manager Robert Cummings inaugurated an indefinite season with a sumptuous production of The Mandarin. Manager Cummings has secured an excellent company, prominent in it being Elvia Crox-Seabrooke, Laura Moore, Fred Solomon, Hubert Wilke, Harold Blake, Ben Lodge, and Sylvester Cornish. The chorus has been selected with great care, and numbers thirty people. The production was under the direction of Alex Spenser, and was adequate in every way. Scenery, costumes and settings were new and handsome. Careful attention will be given to the mounting of all of the operas to be produced.

The theatregoing public of Toronto filled the Princess to overflowing, and bestowed the stamp of their approval upon the company, which will no doubt have a run equal to that of its predecessor.

Louis P. Fett, the scenic artist of the Cummings Stock company, Toronto, was presented on April 2 with a handsome loving cup by the members of the company.

The Cummings Brothers have dissolved their partnership. The Cummings Stock company hereafter will be under the management of Ralph E. Cummings, while Robert Cummings will manage the Cummings Opera company at the Princess, Toronto, and a stock company which will be organized at the expiration of the opera company's run.

James Leatch, late treasurer of the Princess Theatre, Toronto, has joined the Cummings Stock company.

* * *

George H. Ricketts closed with My Boys, April 2, and joined the stock company at Ottawa, Canada.

* * *

Burt McCann, late of the Ethel Tucker company, has been engaged for the New Beacon Stock company, opening at Quebec on April 18.

A stock company under the management of Patrick and Reniger, managers of the Opera House, Chelsea, Mass., will open a season at the Academy of Music, Quebec, on April 18. Edward E. Rose will be the star of the company.

* * *

"Biff" Hall writes from Chicago: "The new stock company has established itself firmly in public favor at the Great Northern, and the 'bargain matinees' are running as high as $500 and $600. This week Jim the Penman is being revived, with Robert Drouet, Albert Gran and Minnie Seligman in the leading roles. Much of the success of these productions is due to the splendid stage direction of Walter Clarke Bellows, and all of the plays are elaborately mounted. The Lost Paradise will be revived next week.

"The stock company at Hopkins' Theatre this week is giving an excellent revival of Nat Goodwin's play, Ambition.

"Will M. Hight has leased the Havlin Theatre and put in a stock company. The first play, Cuba, was put on yesterday. Stock companies at popular prices are operating at the Lyceum, Criterion, and Clark Street Theatres, to good business."

* * *

The Neill Stock company offers a novelty for Cincinnati next Saturday in the shape of a matinee to be given at 10 o'clock. Souvenirs will be distributed, and it is thought that the innovation will be well received.

The Brady Stock company, at the Star, Cincinnati, will end its run of twenty-four weeks at that house next Saturday. The company will then fill engagements in Grand Rapids, Toledo and Cleveland.

* * *

The Woodward Stock company opened its season at the Broadway Theatre, Denver, on April 3, to the capacity of the theatre and made an instantaneous hit. The opening bill was The Ensign, and the following specialty artists were engaged: Mrs. Alice Shaw and her daughters, Charles Waynes, Anna Caldwell, and Doherty's trained poodles. The company moved from the Creighton, Omaha, to Denver, and a new company has been engaged for the Creighton. The engagement at the Broadway is indefinite. Mr. Woodward is personally conducting the Denver house.

* * *

Geoffrey Stein will not be a member of the Columbia Theatre Stock company, at Washington, as has been announced.

* * *

Lillian Evans has joined the Standard Theatre Stock company, Philadelphia.

* * *

A flashlight photograph was taken of the interior of the Imperial Theatre, St. Louis, on Sunday night. Copies will be presented to all who were present.

* * *

Ethel Barrington and Myron Calice have been specially engaged for the stock company at Forepaugh's Theatre, Philadelphia.

DEATH OF SAMUEL FRENCH.

Samuel French, widely known in England and America as a publisher of plays, died last Sunday morning at his home, Yarra House, Kensington, London, England. He was born in 1818 at Gardiner, Maine, and began the publishing of play books in New York city in 1835. He bought out Taylor, a publisher of play books, whose offices were in the old *Times* Building.

Mr. French carried on his business for many years in Nassau Street. About 1875 the publication offices were moved to 38 East Fourteenth Street; in 1875 they were removed to 28 West Twenty-Eighth Street, and latterly they have been at commodious quarters at 26 West Twenty-second Street.

Samuel French went to England in 1872, and bought the play publishing business of Thomas Hales Lacy. His only son, T. Henry French, has had full charge of the American branch of the play publishing business since that time, and has been interested in the various theatrical enterprises his father engaged in from time to time. Up to ten or fifteen years ago Samuel French sent over here a large proportion of the plays that proved successful abroad. Since then it has become customary for American managers to acquire the rights to European plays from the authors themselves, or from managers or other persons who control foreign plays. Mr. French introduced A Celebrated Case to the theatregoing public of New York City in 1875. He paid Sardou $30 000, respectively, for Fedora, Theodora, and Odette, before those plays were written. At one time he had been the manager of John McCullough. He was the agent for many authors both here and abroad, and had for many years been entrusted with leasing their plays and collecting their royalties.

At the time that T. Henry French controlled the Grand Opera House the theatre was leased in the name of Samuel French, and he was afterward interested with his son in the Broadway Garden and American Theatres; in fact, in all of his son's theatrical enterprises.

T. Henry French is to sail for England to-day (Tuesday) on the *Kaiser Wilhelm der Grosse*. He told a MIRROR representative yesterday that he had formed no definite plans as to how long he should remain abroad, as he could not tell at present whether it would be necessary or not for him to take personal charge of the English branch of Samuel French's play publishing business and the other theatrical enterprises in which his father was interested.

THE ANDREWS OPERA COMPANY.

The Andrews Opera company, which has been steadily coming to the front, ranks to-day with the foremost operatic organizations of America. It will inaugurate its eleventh season early in August, and on a larger and more elaborate scale than ever. The Andrews Opera company is the only traveling organization rendering grand opera in English at regular prices. The repertoire is a most extensive one and comprises all the popular operas. Costumes, scenery and effects are carried for a first-class presentation in every instance. One of the features of this organization is its chorus, which is the most competent and well-trained carried by any traveling opera company in America. The company number forty, including J. C. Taylor and Frank Wallace, tenors; T. J. Johnson, basso; George Andrews, Arthur Seaton, baritones; E. R. Parker and Ed Andrews, comedians; Majorie Sands and Marion Ivel, contraltos; Myrtle French, Nellie Steele, and Rena Atkinson, sopranos. All communications for time should be addressed to H. S. Taylor, who is the New York representative.

EDWARD C. WHITE BRANCHING OUT.

In addition to Two Little Vagrants, which will open its third season in Boston on Aug. 27, Edward C. White will produce early in September Joseph Arthur's comedy-drama, On the Wabash, and later in the season Mildred Holland will be seen in a new play under Mr. White's management. Mr. White made a flying trip to New York last Thursday to complete the necessary preliminary arrangements for the scenery for On the Wabash. He left again on Friday night to rejoin his Two Little Vagrants co. at Toronto. The season of Two Little Vagrants will close in Montreal on April 23. After that time Mr. White will have offices in room 7, Broadway Theatre Building.

A LONG AND PROSPEROUS SEASON.

John F. Harley's Gayest Manhattan company is nearing the close of an exceptionally long and successful season. The tour practically began last July, when it entered upon a ten weeks' engagement at Midland Beach, and it is booked solid to May 7. Two weeks since they broke the record at the Schiller Theatre, Chicago, and at the Grand Opera House, St. Paul, last week, the receipts were far above the average, Holy Week having had no depressing effect on the business. It is promised that Gayest Manhattan for next season will be larger and better, and further distinguished by the addition of a positive novelty that Mr. Harley now has under contract.

RUSSELL BROTHERS' PRIZE TITLE.

Maids to Order has been chosen as the title for the Russell Brothers' new farce-comedy in which they will star next season. Out of 2,900 titles submitted, the final selection simmered down to ten titles considered suitable and appropriate. The above was then selected by Whitaker and Crossley, it having been the first received of the ten. The name was suggested by H. E. Rosebrough, manager of the Opera House at Huntington, Ind., who thus wins the $100 offered last Fall.

COLE AND JOHNSON'S HIT.

One of the greatest surprises of the current season has been the black farce-comedy, A Trip to Coontown, introducing the comedians, Cole and Johnson. The surprise came in the fact that New York did not look for such an artistic performance as was presented by the clever company, and all the Rialto has been discussing the great success of these excellent colored comedians and their able companion players.

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MRS. FISKE
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Love Finds the Way
and
A Bit of Old Chelsea.

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Evenings 8:15. Matinees at 2.
Prices, 50c., $1, $1.50 and $2.
Farewell performances of
MISS ADA REHAN
Tues.—MISS REHAN in THE COUNTRY GIRL.
Wed.—MISS REHAN in AS YOU LIKE IT.
Wed. Mat.—MISS REHAN'S farewell matinee, as ROSALIND in AS YOU LIKE IT.
Friday night, April 15, first production
LA POUPEE.

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Broadway Theatre Opera Company.
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April 13—175th performance. Silver souvenirs.

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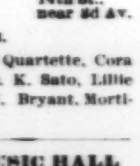

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BY SEYMOUR S. TIBBALS.

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THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

Manager Fenyvessy, of the Bijou, Binghamton, N. Y., has secured the Jean Renolds Stock company for the Spring and Summer season, opening April 18. Among the members of the company are Messrs. Beverly, Ward, Spencer, Tansey, Backus, and Grant, and Misses Managan, Sutton, Rahistone, and Hill. Ralph Howard will have the business-management of the company.

* * *

The Great Northern Theatre Stock company, Chicago, presented The Lottery of Love last week, the second of its run. The public has been liberal in its patronage of the company, and the results have been gratifying to Manager David Henderson. The Chicago critics have praised the work of the members of the company most lavishly, Minnie Seligman, Madge Carr Cooke, Hattie Schell, Genevieve Leigh, Robert Drouet, Frederick Perry, and Frederick Conger receiving especial commendation. The thorough stage management of Walter Clark Bellows has been an important factor in the success of the production.

* * *

Robert Rogers, of the Grand Opera House Stock company, Columbus, and Louise Mackintosh, of the Neill Stock company, Cincinnati, are to be married on May 15, at the home of Miss Mackintosh in Boston.

* * *

In a letter to THE MIRROR, Stage-Manager Harry Jackson, of Hopkins' Grand Opera House, St. Louis, calls attention to the fact that, as a rule, authors or owners of plays that are let on royalty to stock companies, send merely the lines of the play, without scene plots, casts or other details. The stage-manager of the stock company is compelled, therefore, to produce, week after week, plays that oftentimes he has never seen with nothing to guide him but the lines.

It is to the advantage of authors and owners to have their works produced as thoroughly as possible, and this would be greatly facilitated if all the details of production were supplied to the stage-manager. The work of the actors, who are kept busy studying parts, would be lessened very much, and they would be enabled to give better interpretations of their roles.

"I desire to return thanks," writes Mr. Jackson, "to James A. Herne, and to Mr. and Mrs. William Haworth for the complete manuscripts of Hearts of Oak and The Ensign, supplied by them respectively for production at Hopkins' Grand Opera House."

* * *

V. M. de Silke has just closed an engagement with the Salisbury Stock company, and has been engaged by May Irwin for next season.

* * *

Mr. and Mrs. George T. Meech (Lizette Du Brock) have opened with the Meffert Stock company, Louisville, in Shenandoah.

* * *

The Alcazar Theatre company, San Francisco, Cal., played The Mummy with their usual great success the week of March 28. Jane was the bill last week, with The Strange Adventures of Miss Brown underlined.

* * *

The production of The Ensign by the Grand Opera House Stock company, Pittsburg, last week, drew very large attendance, the American spirit of the play giving the patriots of Pittsburg a chance to howl for Old Glory. The stock company did fine work in the play. W. H. Whitecar made a distinct hit in the role of an old sailor, and Walter Edwards made a dashing young officer. George R. Edeson's stage-management aided greatly in the success of this bill, as of all the others. Rival Candidates is the offering this week, with Laura Almosnino, Lizzie Hudson Collier, Walter Edwards, and W. H. Whitecar in important parts.

* * *

The long season of the Cummings Dramatic Stock company at the Princess Theatre, Toronto, ended on Saturday and left for Detroit, and last evening the opera company organized by Manager Robert Cummings inaugurated an indefinite season with a sumptuous production of The Mandarin. Manager Cummings has secured an excellent company, prominent in it being Elvia Crox-Seabrooke, Laura Moore, Fred Solomon, Hubert Wilke, Harold Blake, Ben Lodge, and Sylvester Cornish. The chorus has been selected with great care, and numbers thirty people. The production was under the direction of Alex Spencer, and was adequate in every way. Scenery, costumes and settings were new and handsome. Careful attention will be given to the mounting of all of the operas to be produced.

The theatregoing public of Toronto filled the Princess to overflowing, and bestowed the stamp of their approval upon the company, which will no doubt have a run equal to that of its predecessor.

Louis P. Fett, the scenic artist of the Cummings Stock company, Toronto, was presented on April 2 with a handsome loving cup by the members of the company.

The Cummings Brothers have dissolved their partnership. The Cummings Stock company hereafter will be under the management of Ralph E. Cummings, while Robert Cummings will manage the Cummings Opera company at the Princess, Toronto, and a stock company which will be organized at the expiration of the opera company's run.

James Leatch, late treasurer of the Princess Theatre, Toronto, has joined the Cummings Stock company.

* * *

George H. Ricketts closed with My Boys, April 2, and joined the stock company at Ottawa, Canada.

* * *

Burt McCann, late of the Ethel Tucker company, has been engaged for the New Beacon Stock company, opening at Quebec on April 18.

A stock company under the management of Patrick and Reniger, managers of the Opera House, Chelsea, Mass., will open a season at the Academy of Music, Quebec, on April 18. Edward E. Rose will be the star of the company.

* * *

"Biff" Hall writes from Chicago: "The new stock company has established itself firmly in public favor at the Great Northern, and the 'bargain matinees' are running as high as $500 and $600. This week Jim the Penman is being revived, with Robert Drouet, Albert Gran and Minnie Seligman in the leading roles. Much of the success of these productions is due to the splendid stage direction of Walter Clarke Bellows, and all of the plays are elaborately mounted. The Lost Paradise will be revived next week.

"The stock company at Hopkins' Theatre this week is giving an excellent revival of Nat Goodwin's play, Ambition.

"Will M. Hight has leased the Havlin Theatre and put in a stock company. The first play, Cuba, was put on yesterday. Stock companies at popular prices are operating at the Lyceum, Criterion, and Clark Street Theatres, to good business."

* * *

The Neill Stock company offers a novelty for Cincinnati next Saturday in the shape of a matinee to be given at 10 o'clock. Souvenirs will be distributed, and it is thought that the innovation will be well received.

The Brady Stock company, at the Star, Cincinnati, will end its run of twenty-four weeks at that house next Saturday. The company will then fill engagements in Grand Rapids, Toledo and Cleveland.

* * *

The Woodward Stock company opened its season at the Broadway Theatre, Denver, on April 3, to the capacity of the theatre and made an instantaneous hit. The opening bill was The Ensign, and the following specialty artists were engaged: Mrs. Alice Shaw and her daughters, Charles Waynes, Anna Caldwell, and Doherty's trained poodles. The company moved from the Creighton, Omaha, to Denver, and a new company has been engaged for the Creighton. The engagement at the Broadway is indefinite. Mr. Woodward is personally conducting the Denver house.

* * *

Geoffrey Stein will not be a member of the Columbia Theatre Stock company, at Washington, as has been announced.

* * *

Lillian Evans has joined the Standard Theatre Stock company, Philadelphia.

* * *

A flashlight photograph was taken of the interior of the Imperial Theatre, St. Louis, on Sunday night. Copies will be presented to all who were present.

* * *

Ethel Barrington and Myron Calice have been specially engaged for the stock company at Forepaugh's Theatre, Philadelphia.

DEATH OF SAMUEL FRENCH.

Samuel French, widely known in England and America as a publisher of plays, died last Sunday morning at his home, Yarra House, Kensington, London, England. He was born in 1818 at Gardiner, Maine, and began the publishing of play books in New York city in 1835. He bought out Taylor, a publisher of play books, whose offices were in the old *Times* Building.

Mr. French carried on his business for many years in Nassau Street. About 1875 the publication offices were moved to 38 East Fourteenth Street; in 1875 they were removed to 28 West Twenty-Eighth Street, and latterly they have been at commodious quarters at 26 West Twenty-second Street.

Samuel French went to England in 1872, and bought the play publishing business of Thomas Hales Lacy. His only son, T. Henry French, has had full charge of the American branch of the play publishing business since that time, and has been interested in the various theatrical enterprises his father engaged in from time to time. Up to ten or fifteen years ago Samuel French sent over here a large proportion of the plays that proved successful abroad. Since then it has become customary for American managers to acquire the rights to European plays from the authors themselves, or from managers or other persons who control foreign plays. Mr. French introduced A Celebrated Case to the theatregoing public of New York City in 1875. He paid Sardou $30 000, respectively, for Fedora, Theodora, and Odette, before those plays were written. At one time he had been the manager of John McCullough. He was the agent for many authors both here and abroad, and had for many years been entrusted with leasing their plays and collecting their royalties.

At the time that T. Henry French controlled the Grand Opera House the theatre was leased in the name of Samuel French, and he was afterward interested with his son in the Broadway Garden and American Theatres; in fact, in all of his son's theatrical enterprises.

T. Henry French is to sail for England to-day (Tuesday) on the *Kaiser Wilhelm der Grosse*. He told a MIRROR representative yesterday that he had formed no definite plans as to how long he should remain abroad, as he could not tell at present whether it would be necessary or not for him to take personal charge of the English branch of Samuel French's play publishing business and the other theatrical enterprises in which his father was interested.

THE ANDREWS OPERA COMPANY.

The Andrews Opera company, which has been steadily coming to the front, ranks to-day with the foremost operatic organizations of America. It will inaugurate its eleventh season early in August, and on a larger and more elaborate scale than ever. The Andrews Opera company is the only traveling organization rendering grand opera in English at regular prices. The repertoire is a most extensive one and comprises all the popular operas. Costumes, scenery and effects are carried for a first-class presentation in every instance. One of the features of this organization is its chorus, which is the most competent and well-trained carried by any traveling opera company in America. The company number forty, including J. C. Taylor and Frank Wallace, tenors; T. J. Johnson, basso; George Andrews, Arthur Seaton, baritones; E. R. Parker and Ed Andrews, comedians; Majorie Sands and Marion Ivel, contraltos; Myrtle French, Nellie Steele, and Rena Atkinson, sopranos. All communications for time should be addressed to H. S. Taylor, who is the New York representative.

EDWARD C. WHITE BRANCHING OUT.

In addition to Two Little Vagrants, which will open its third season in Boston on Aug. 27, Edward C. White will produce early in September Joseph Arthur's comedy-drama, On the Wabash, and later in the season Mildred Holland will be seen in a new play under Mr. White's management. Mr. White made a flying trip to New York last Thursday to complete the necessary preliminary arrangements for the scenery for On the Wabash. He left again on Friday night to rejoin his Two Little Vagrants co. at Toronto. The season of Two Little Vagrants will close in Montreal on April 23. After that time Mr. White will have offices in room 7, Broadway Theatre Building.

A LONG AND PROSPEROUS SEASON.

John F. Harley's Gayest Manhattan company is nearing the close of an exceptionally long and successful season. The tour practically began last July, when it entered upon a ten weeks' engagement at Midland Beach, and it is booked solid to May 7. Two weeks since they broke the record at the Schiller Theatre, Chicago, and at the Grand Opera House, St. Paul, last week, the receipts were far above the average, Holy Week having had no depressing effect on the business. It is promised that Gayest Manhattan for next season will be larger and better, and further distinguished by the addition of a positive novelty that Mr. Harley now has under contract.

RUSSELL BROTHERS' PRIZE TITLE.

Maids to Order has been chosen as the title for the Russell Brothers' new farce-comedy in which they will star next season. Out of 2,900 titles submitted, the final selection simmered down to ten titles considered suitable and appropriate. The above was then selected by Whitaker and Crossley, it having been the first received of the ten. The name was suggested by H. E. Rosebrough, manager of the Opera House at Huntington, Ind., who thus wins the $100 offered last Fall.

COLE AND JOHNSON'S HIT.

One of the greatest surprises of the current season has been the black farce-comedy, A Trip to Coontown, introducing the comedians, Cole and Johnson. The surprise came in the fact that New York did not look for such an artistic performance as was presented by the clever company, and all the Rialto has been discussing the great success of these excellent colored comedians and their able companion players.

SCENERY WANTED

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